

Open Sessions 5
October 2–25, 2015

Open Sessions 6
November 12–December 20, 2015

The Lab

Opening Receptions:

Open Sessions 5, Thursday, October 1, 6–8pm

Open Sessions 6, Thursday, November 12, 6–8pm

For further information and images, please contact
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August 27, 2015

New York – Open Sessions is a new program at The Drawing Center through which, over the course of two years, a large group of artists considers their relationship to drawing as a medium, process, and metaphor. The first group of over fifty artists has been working together since 2014 to organize group exhibitions at The Drawing Center, as well as public programs and other shows in New York and abroad.



Catya Plate, *Seeing It Through*, 2015. Foam core, paper, wood, aqua resin, LED lights, batteries, acrylic paint, thread, fabric, 23 x 23 x 6 ½ inches. Courtesy of the artist.

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Open Sessions continues with artist directed group exhibitions. *Open Sessions 5* will present reliefs, recordings, and imprints of exchange that examine how personal language relates to public discourses, and the artist's drive to "do art" at any cost. This exhibition will feature the work of Lauren Bakst, Jimbo Blachly, Daniel Lichtman, Yuri Masnyj, Laura Morrison, Catya Plate, Sarada Rauch, and Alfred Steiner. Organized by the artists and Nova Benway and Lisa Sigal, Curators of the Open Sessions program.

Lauren Bakst's work takes the form of choreography, performance, video, and writing, exploring questions about subjectivity, affect, memory, and history. Jimbo Blachly's drawings, paintings, sculptures, and installations combine art historical and literary references filtered through humor and daily experience. Using such formats as the webcast, lecture, and sermon, Daniel Lichtman's work explores the interrelations between belief, gender, and intimacy. Yuri Masnyj makes drawings

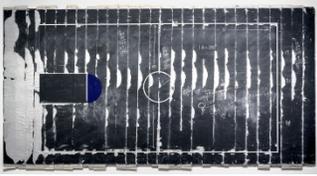
and sculptures that investigate how the self is registered in our compulsion to collect, compose, and display objects. Laura Morrison thinks of her work as publishing. In writing and gallery-based forms, she examines the awkward clashes between what it means to be vulnerable and what it means to be accountable. Catya Plate uses sculpture, drawing, and animated film to explore how the creation of a new mythology may help address contemporary manifestations of anxiety and angst. Combining video, animation, and object making, Sarada Rauch's work explores how contemporary technologies of image-making reimagine historical narrative forms. And Alfred Steiner's work in drawing, sculpture, and watercolor questions the relationship between artistic technique and authenticity, contrivance, and artifice.

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Open Sessions continues with artist-directed group exhibitions. This exhibition features the work of Amadeo Azar, Daniel Barroca, Youmna Chlala, Lea Cetera, Onyedika Chuke, Alexandra Lerman, Harold Mendez, Marcelo Moscheta, and Ronny Quevedo. Organized by the artists and Nova Benway and Lisa Sigal, Curators of the Open Sessions program.



Ronny Quevedo, *The History of the Rules and Measures #2*, 2012. Enamel, chalkboard paint and chalk on paper removed from drywall, 96" x 48". Courtesy of the artist.

Amadeo Azar explores the interrelation between the visual languages of modernism with political and social movements in Latin America, and the way those Utopian moments were disrupted as they encountered local circumstances. Daniel Barroca works with memory and history. His projects map forces anchored by images, objects, words, historical figures, and ideas. Lea Cetera produces temporal installations that examine the mediation of technology and the alienation of the human body. Through recent installations that include filmed performances, the artist attempts to create an alienating/disorienting illusory effect. Youmna Chlala investigates architecture and fate. Her work is situated in places or bodies that translate themselves against or through an external world that is constantly trying to name them. Onyedika Chuke has been assembling an archive termed "The Forever Museum"—a collection of objects and images based on Internet-sourced documents that redistribute images and theories pertaining to civilizations, political rebellions, riots, and warfare. Alexandra Lerman proposes clay as a discursive medium. Her ink circulation drawings and "memory negatives" use copyrighted and patented systems to explore the complexities of contemporary body language and refer to the body located within institutional and natural environments. Harold Mendez draws upon ideas of absence and displacement to reference reconstructions of place and identity in the United States and Latin America, with a focus on how the past manifests in the present, and thereby trigger new inquiry. Marcelo Moscheta excavates the memories inscribed in the stone paths left by the ancient civilizations and uses GPS coordinates to draw his displacement over the surface of the planet. Ronny Quevedo traces culture through history, language, and mapping. Using a variety of forms from personal anecdotes to colloquialisms, coats of arms to store signage, games to modules, his work addresses concepts of displacement.

OPEN SESSIONS AT OTHER VENUES

Throughout 2014 and 2015, Open Sessions will be featured at Poor Farm, a space that facilitates and presents artist's projects and year-long exhibitions at the former Waupaca County Poor Farm (built 1876) in Little Wolf, Wisconsin.

Through September 12, Open Sessions artists Eleanor Aldrich, Derek Dunlop, Yara Pina, Andrew Ross, and Barbara Weissberger present work in *ACTION+OBJECT+EXCHANGE* at Satellite Contemporary, Las Vegas.

This September, Open Sessions artists Joey Fauerso, Tatiana Istomina, Patte Loper, Matt Neff, Mona Sharma, Adam Shecter, Naho Taruishi, and Arturs Virtmanis will present work in an exhibition at Blue Star Contemporary Art Museum, San Antonio, Texas.

CREDITS

Open Sessions is made possible by The Andy Warhol Foundation for the Visual Arts, Faber-Castell, and with public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

ABOUT THE DRAWING CENTER

The Drawing Center is the only not-for-profit fine arts institution in the country to focus solely on the exhibition of drawings, both historical and contemporary. It was established in 1977 to provide opportunities for emerging and under-recognized artists; to demonstrate the significance and diversity of drawings throughout history; and to stimulate public dialogue on issues of art and culture.

LOCATION, HOURS & ACCESSIBILITY

35 Wooster Street between Broome and Grand Streets in SoHo, New York.
Gallery hours are Wednesday-Sunday 12pm–6pm, Thursday, 12pm–8pm.
Tickets: \$5 Adults, \$3 Students and seniors, Children under 12 are free, and free admission Thursdays 6-8pm.

The Drawing Center is wheelchair accessible.

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AT THE DRAWING CENTER

<i>Open Sessions</i>	Through August 30, 2015
<i>Robin Rhode: Drawing Waves</i>	Through August 30, 2015
<i>Open Sessions 4</i>	August 5–August 30, 2015
<i>Drawing Sound – Part II</i>	September 11–13, 2015
<i>Richard Pousette-Dart: 1930s</i>	October 2–December 20, 2015
<i>Rashid Johnson: Anxious Men</i>	October 2–December 20, 2015
<i>Open Sessions 5</i>	October 2– October 25, 2015
<i>Open Sessions 6</i>	November 12 – December 20, 2015
<i>Louise Despont: The Subtle Body and Circulatory Drawings</i>	January 22–March 20, 2016
<i>Jennifer Bartlett: Hospital</i>	January 22–March 20, 2016

"Please Make This Look Nice"
Drawing Dialogues: The Sol LeWitt Collection
2016 Prix Canson

February 19–March 20, 2016
April 15–June 12, 2016
June 20–July 1, 2016

Ongoing installations

Abdelkader Benchamma: Representation of Dark Matter
Rachel Goodyear: Restless Guests
James Sheehan: Death of Malevich

Through March 2016
Through March 2016
Through October 2015

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