

THE
DRAWING
CENTER

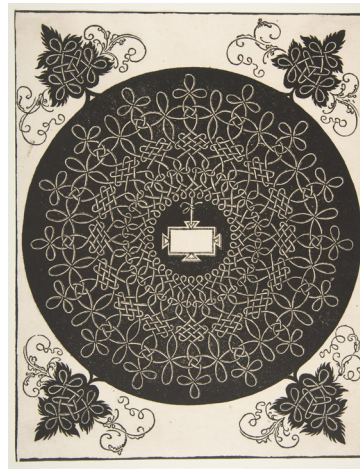
The Clamor of Ornament: Exchange, Power, and Joy from the Fifteenth Century to the Present

June 15 – September 18, 2022

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Free Admission
Wednesday-Sunday: 12–6pm

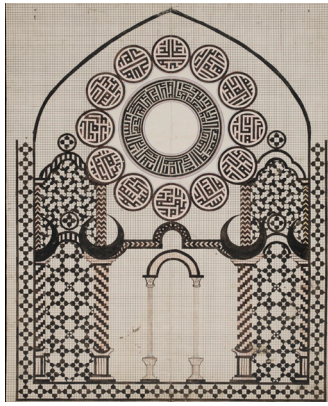


New York, NY...Bringing together more than 200 objects from across the globe, *The Clamor of Ornament* explores ornament in architecture, art, and design through the lens of drawing. On view from June 15 through September 18, 2022, the exhibition spans all three of The Drawing Center's galleries and features a broad range of drawings, prints, books, textiles, and photographs dating from the fifteenth century to the present. Foregrounding ornament's potential as a mode of communication, a form of currency, and a means of exchange across geographies and cultures, *The Clamor of Ornament* both celebrates and interrogates ornament's fluidity by making connections between motifs, methods, and intentions.

"The Drawing Center's mission is to produce exhibitions and scholarship on drawing of all kinds with the broader goal of promoting drawing as an essential medium in art history, as well as in the contemporary moment," said Laura Hoptman, The Drawing Center's Executive Director. "While the majority of shows in our forty-five-year history have focused on fine art, our brief also includes illustration, comics, vernacular and commercial drawing, architecture, and design. *The Clamor of Ornament* is our first design exhibition in many years and the most ambitious omnibus exhibition The Drawing Center has undertaken in decades."

The exhibition's title, *The Clamor of Ornament*, is a play on that of Owen Jones's magnum opus *The Grammar of Ornament*. First published in 1856, Jones's compendium sought to establish a set of universal design rules and principles that would apply to ornament in every instance, regardless of its inspiration or application. Rather than seeking to establish new parameters and rules, *The Clamor of Ornament* celebrates ornamental profusion and welcomes its ability to disrupt canonical form and taste. In swapping "Grammar" for "Clamor," the exhibition's curators seek to emphasize ornament's ability to not only communicate but also to embellish and to complicate.

Ornament moves within and between communities and cultures, and throughout the exhibition are examples of ornamental communication as contextual and mutable. This makes for surprising pairings and juxtapositions, such as a woodblock knot print by Albrecht Dürer—whose intricate composition was inspired by a design by Leonardo da Vinci, which in turn was influenced by geometric ornament of the Ottoman Empire. Dürer's well-known knot image is exhibited alongside London-based designer Martin Sharp's iconic poster of Bob Dylan from 1968, which includes the Ottoman/da Vinci/Dürer design transformed into a psychedelic mandala.



This broad approach to the subject of ornament encompasses objects ranging from eighteenth-century Indian palampores and Pennsylvania Dutch Fraktur drawings to Kosode cut paper designs and Navajo textiles. The history of architectural ornament is explored through drawings by Louis Sullivan and David Adjaye, and contemporary ornament is represented by designs from luxury fashion brands, examples of digital ornament, and even present-day designs for patisserie.

The Clamor of Ornament is organized by Dr. Emily King, Guest Curator, with Margaret-Anne Logan and Duncan Tomlin.

Public Programs

The Clamor of Ornament exhibition is accompanied by a robust schedule of public programs, including a three-part series exploring patisserie, curatorial walkthroughs, and multilingual drawing workshops. All public programs are presented free of charge. Additional programs may be added to the schedule throughout the exhibition's run.

Sweet Series

June – September 2022

Led by Edward Cabral, a multimedia sculptor, chef, and lecturer, this three-part series of public programs draws inspiration from the works on view and explores one of the most contemporary expressions of ornament—patisserie—through the context of design and history.

A Brief History of Sugar: White Gold, the Enslaved, and building a New World Thursday, June 16, 6–8PM

Decolonizing the historical origin of sugar and pastry, participants will learn how a grass from Papua New Guinea circled the world and changed the course of human civilization. This event will explore the links between the Crusades, the enslaved from West Africa, American Exceptionalism, Marie Antoinette, and Industrialization in Europe, all of which lead to a modern understanding of pastry and its function in the world. At the end of the event, participants will enjoy a grand banquet of desserts based on historical examples from seventeenth century Europe, as interpreted through a decolonial and indigenous lens.

America the Buttercream: Why We Decorate Our Dessert Saturday, July 16, 4–6PM

Follow the history of pastry and sugar from the late 18th century to today in this public program that will explore the origins of the pastry arts, sugar fancy, and the ties between sugar and architecture. Edward Cabral will trace the global influences that developed American desserts, and how a decorated sheet cake became a staple at every child's birthday party. The event will finish with a live demonstration of cake decorating and an overview of cake design and ornamentation. Cake will be served.

**The Future is Cake: The Inevitability of Geometry, Aesthetic, and the Climate Crisis
Thursday, September 8, 6–8PM**

This program will attempt to gaze into the future of pastry by discussing the idea of fluent geometry in Louis Sullivan's work and Moorish architecture; by delving into the world of cake aesthetics online and the rise of radical softness; and by considering our present climate crisis and the way it will shape the desserts of the future. Speculative and playful, this lecture is meant to offer hope as we move into a decolonized, ecologically changed future. This event will finish with a presentation of desserts that mix historical techniques with contemporary practices, presenting what Cabral believes is what our future might taste like.

**Curatorial Walkthrough with Emily King
Wednesday, June 15, 6PM**

Explore *The Clamor of Ornament* with the exhibition's curator, Emily King. King is a London-based design historian who works as a writer, editor, and curator. Her PhD thesis explored the typefaces to emerge from the early years of desktop publishing technology in the late 1980s/early 1990s, and her longstanding focus has been two-dimensional design. She has produced books and curated exhibitions on leading figures in graphic design including Robert Brownjohn, Richard Hollis, and Peter Saville. She was recently the guest curator of the London Design Museum's 2020 "Designs of the Year" show. King is a regular columnist for *MacGuffin Magazine*.

**ASL DrawNow! Online with Nic Annette Miller and Joyce Hom
Sunday, June 26, 1PM (via Zoom)**

Join teaching artist Nic Annette Miller and Joyce Hom for an online participatory drawing workshop in American Sign Language (ASL) that will explore drawing practices inspired by *The Clamor of Ornament*. Please note this workshop will be in ASL with no voice interpretation. It is free and open to the signing community. All ages are welcome.

**DibujoAhora! DrawNow! with Ada Pilar Cruz
Saturday, September 17, 11:30AM– 1PM**

Presented in Spanish and English, and guided by teaching artist Ada Pilar Cruz, this participatory drawing workshop will build upon themes presented in *The Clamor of Ornament*.

**ASL DrawNow! with Nic Annette Miller and Joyce Hom
Sunday September 18, 1PM–2:30PM**

Join teaching artist Nic Annette Miller and Joyce Hom for an in-person participatory drawing workshop in American Sign Language (ASL) that will explore drawing practices inspired by *The Clamor of Ornament*. Please note this workshop will be in ASL with no voice interpretation. It is free and open to the signing community. All ages are welcome.

Publication

The exhibition is accompanied by the newest addition to The Drawing Center's ongoing Drawing Papers publication series. *Volume 149: The Clamor of Ornament* features over 150 full-color illustrations and three unique cover treatments. Contributions include essays by acclaimed architect Farshid Moussavi; writer Shola von Reinhold; and curators Emily King, Duncan Tomlin, and Margaret-Anne Logan. It also features an interview by The Drawing Center's Executive Director Laura Hoptman with internationally renowned designer Duro Olowu.

The publication will be available for purchase at The Drawing Center and in its online bookstore at drawingcenter.org. As with every publication produced by The Drawing Center, this volume will also be available at drawingcenter.org to read in a digital format, free of charge.

Credits

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Image Credits

Albrecht Dürer after Leonardo da Vinci, *"The Second Knot," Interlaced Roundel with an Amazon Shield in its Center*, before 1521. Woodblock print, 10 3/4 × 8 3/8 inches (27.3 × 21.3 cm). The Metropolitan Museum of Art, George Khuner Collection, Bequest of Marianne Khuner, 1984 (1984.1201.30)

Louie Ewing, *Plate 1 (Navajo Blankets)*, 1940–43. Screenprint, 26 × 20 inches (66.1 × 50.7 cm). National Gallery of Art, Washington, Reba and Dave Williams Collection, Gift of Reba and Dave Williams, 2008

Attributed to Mirza Akbar, *Drawing*, 1840–70. Graphite and ink on squared paper, 21 7/16 × 20 13/16 inches (54.5 cm × 52.9 cm). Victoria and Albert Museum, London. The drawing was acquired for the Museum in 1875 by Caspar Purdon Clarke, an architect who later became Director of the V&A. © Victoria and Albert Museum, London

Louis H. Sullivan, *Ceiling Design with Peacock Motif*, 1876. Ink on paper, 15 3/4 × 28 3/4 inches (40 × 73 cm). The Art Institute of Chicago, Gift of George Grant Elmslie, 1989.404. The Art Institute of Chicago / Art Resource, NY

About The Drawing Center

Founded in 1977 by curator Martha Beck (1938–2014), The Drawing Center is a museum in Manhattan's SoHo district that explores the medium of drawing as primary, dynamic, and relevant to contemporary culture, the future of art, and creative thought. Its activities are both multidisciplinary and broadly historical, and include exhibitions, public programs, and publications.

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