

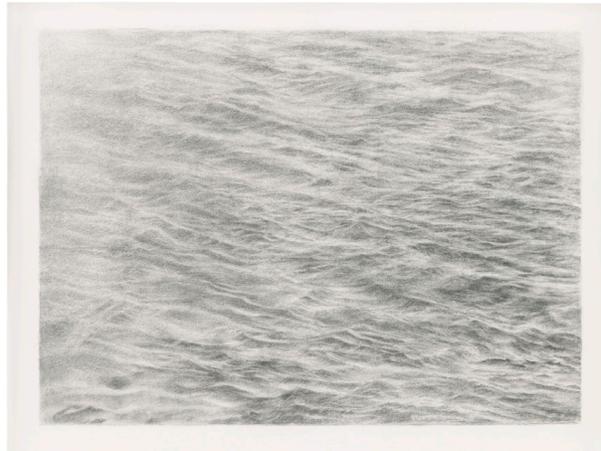
# Ways of Seeing: Three Takes on the Jack Shear Drawing Collection

Take Three: Jarrett Earnest

Jan 15–Feb 20, 2022

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*"I should like a multiple exit, shaped like a fan.  
An exit that never ends, an ideal exit,  
an exit such that having gone out  
I should immediately start to go out again."*

—Henri Michaux

To approach an exhibition as a diagram  
mapping some possibilities of "drawing".

Begin with a location that exists abstractly  
within the mind, as if in a room, folded onto itself.

From that central division follow the individual  
mark—"line"—counterclockwise, as its frenzied  
searching gives way to crystalline precision.

The opposite direction submerges gesture  
into overall "surface", moving clockwise  
from hardened image to molten plane.

These spectrums overlap, twisting like a figure eight,  
pushing against linear progression and resolution.

Beyond this horizon there is a back room,  
the unconscious of drawing, a "color wheel",  
where color alters dynamics of pictorial construction.

This formal organization both deepens and undermines  
the subject matter and content of each drawing.

The structure attempts to propose a question,  
not an illustration, about drawing as "multiple exits"  
*out of*, which immediately open *into*, and then out again.

—Jarrett Earnest

For the third and final iteration of the three-part exhibition *Ways of Seeing: Three Takes on the Jack Shear Drawing Collection*, critic and curator Jarrett Earnest takes the fundamentals of drawing as a starting point for his installation of works selected from the expansive collection of Jack Shear, whose holdings consist of nearly one thousand drawings dating from the sixteenth century to the present. Organizing the installation around two drawings—one by Henri Michaux and the other by Vija Celmins—Earnest creates a dynamic display around the premise that works of art are impacted by the context in which they are seen and received.

Beginning with Michaux, visitors follow a path of drawings along the gallery's south wall, moving from openness to precision. Beginning with Celmins, visitors journey along the north wall from clarity and containment to the dissolution of the mark into the surface. In the rear gallery, color is the guiding principle. Earnest's installation supplements the overarching theme of *Ways of Seeing*, namely, that how we see art is fundamental to what we see. Taken together, the exhibition's successive iterations—curated by Jack Shear, Arlene Shechet, and Jarrett Earnest, respectively—offer a revealing experiment in connoisseurship and exhibition-making.

*Ways of Seeing: Three Takes on the Jack Shear Drawing Collection* is organized by Claire Gilman, The Drawing Center's Chief Curator, with curators Jack Shear, Arlene Shechet, and Jarrett Earnest, and with the assistance of Isabella Kapur, Curatorial Associate.

## Curatorial Biography

Jarrett Earnest is the author of *What it Means to Write About Art: Interviews with Art Critics* (David Zwirner Books, 2018); editor of *Hot, Cold, Heavy, Light: 100 Art Writings 1988-2017* by Peter Schjeldahl (Abrams, 2019), *The Young and Evil: Queer Modernism in New York, 1930-1955* (David Zwirner 2020) and *Painting is a Supreme Fiction: Writings by Jesse Murry, 1980-1993* (Soberscove Press, 2021); curator of *Closer as Love: Polaroids 1993-2007: Breyer P-Orridge* at Nina Johnson, Miami (2019) as well as *The Young and Evil* (2019), *Ray Johnson: WHAT A DUMP* (2021), and *Jesse Murry: Rising* (with Lisa Yuskavage) (2021) all at David Zwirner, New York.

His criticism and long-form interviews have appeared in *New York Review of Books*, *The Brooklyn Rail*, *Vulture*, *The Village Voice*, *Los Angeles Review of Books*, *Art in America*, *Art Practical*, *Riot of Perfume*, *SFAQ*, *The Miami Rail*, *Cultured*, *Elephant*, *New York Magazine*, *diSONARE*, and many exhibition catalogs, monographs and other publications.

## Publication

*Ways of Seeing* is accompanied by a special two-part publication. The first volume, co-edited by Gilman and critic and writer Hilton Als, will consist of a foreword by Gilman, an introduction by Als, and short texts including poems, stories, and visual analyses by contributors Jennifer Krasinski, Ben Marcus, Nick Mauss, Charlie Porter, George Saunders, Clare Sestanovich, Brenda Shaughnessy, Tracy K. Smith, and Craig Morgan Teicher. The authors—comprising artists, fiction writers, and historians, as well as traditional critics—write about works of their choosing from the collection. The second volume, to be published in February 2022, will include contributions by the three exhibition curators—Shear, Shechet, and Earnest—alongside installation views of their respective presentations.

## Credits

Generous funding for *Ways of Seeing: Three Takes on the Jack Shear Drawing Collection* is provided by Kathy and Richard Fuld, Agnes Gund, the Low Road Foundation, Matthew Marks, Christie's, Emily Rauh Pulitzer, Jo Carole and Ronald S. Lauder, and Pace Gallery.

## Images

Henri Michaux, *Sans titre (Untitled)*, c.1955–1959. Black ink on paper, 12 1/2 × 9 1/2 inches (31.8 × 24.1 cm). Jack Shear Collection.

Vija Celmins, *Untitled (Ocean)*, 2014. Charcoal on acrylic ground on paper, 15 1/4 × 18 1/2 inches (39 × 47 cm). Jack Shear Collection, ©Vija Celmins, Courtesy Matthew Marks Gallery.