

2021 Winter and Spring Exhibition Schedule

Highlights include the first museum exhibition dedicated to David Hammons's early work on paper, a site-specific installation by Ebecho Muslimova, and Huguette Caland's first solo museum exhibition in the United States

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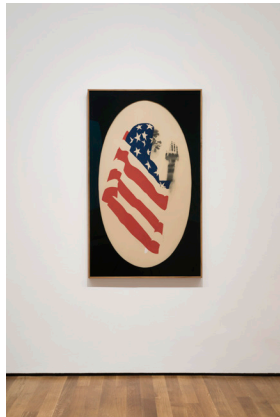
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New York, NY... In early 2021 The Drawing Center will present the first museum exhibition dedicated to **David Hammons's** body prints. On view from February 5 through May 23, 2021, the exhibition will be the most comprehensive presentation to date of the monoprints and collages in which the artist used the body as both a drawing tool and printing plate to explore performative, unconventional forms of image making. The exhibition will be accompanied by a publication with full-color illustrations of the works on view, as well as contributions by the filmmaker and activist, Linda Goode Bryant, The Drawing Center's Executive Director Laura Hoptman, the artist Senga Nengudi, and the photographer Bruce Talamon. Concurrently on view will be a newly commissioned, site-specific installation by **Ebecho Muslimova**, featuring large-scale satirical drawings of the artist's alter ego "Fatebe."

In the spring of 2021, The Drawing Center will present *Tête-à-Tête*, Lebanese-born artist **Huguette Caland's** first solo museum exhibition in the United States. Bringing together works on paper and canvas from the past five decades—as well as caftans, mannequins, sculptures, and notebooks on and in which she wielded her pen—the exhibition will show how Caland used the inherent candidness and mutability of the medium of drawing to unravel taboos associated with the representation of female sexuality. *Tête-à-Tête* will be accompanied by a publication featuring full-color illustrations of each work in the exhibition and texts by curator Claire Gilman, Dr. Hannah Feldman, Associate Professor of Art History at Northwestern University, as well as Lebanese artists and writers Marwa and Mirene Arsanios.

David Hammons: Body Prints, 1968–1979

February 5 –May 23, 2021



The first museum exhibition dedicated to David Hammons's early work on paper, *David Hammons: Body Prints, 1968–1979* will be the most comprehensive presentation to date of the monoprints and collages in which the artist used the body as both a drawing tool and printing plate to explore performative, unconventional forms of image making. On view from February 5 through May 23, 2021, the exhibition will feature, for the first time since the 1970s, the majority of Hammons's large-scale body prints that incorporate the American flag, including *Pray for America* (1974), as well as two sculptural objects, *Black Boy's Window* (1968) and *The Door (Admissions Office)* (1969). In addition, the exhibition will bring together examples of a lesser known, but no less important, series of Hammons's body prints that utilize colored papers and inks.

These works represent the origin of Hammons's artistic language, one that has developed over a long and continuing career and that emphasizes both the artifacts and subjects of contemporary Black life in the United States, as well as the bodily evidence of living individuals. Hammons created the body prints by greasing his own body—or that of another person—with substances including margarine and baby oil, pressing or rolling body parts against paper, and sprinkling the surface with charcoal and powdered pigment. The resulting impressions are intimately direct indexes of faces, skin, and hair that exist somewhere between spectral portraits and physical traces. Drawn, silkscreened, and collaged American flags, maps, pieces of clothing, and other found objects complicate the narratives of these works, as do their often punning titles that offer pointed commentary on Black experiences in America. More than a half century later, these early works on paper remain a testament to Hammons's Duchampian understanding of the found object; his desire to reinterpret notions of the real; his celebration of the sacredness of objects touched or made by the Black body; his biting critique of racial oppression; and his deep commitment to social justice.

Born in 1943 in Springfield, Illinois, Hammons moved to Los Angeles at the age of twenty and began making his body prints several years later. He studied at Otis Art Institute with the great draftsman Charles White and became part of a younger generation of Black avant-garde artists who were loosely associated with the Black Arts Movement. He befriended and exhibited with artists including Betye Saar, Senga Nengudi, and Noah Purifoy, and his first body prints were shown in the context of these artists' performative works and sculptural assemblages. With his move to New York in 1979, Hammons's work became more three dimensional, but the fundamental tenets expressed in the body prints remain in his work to this day.

David Hammons: Body Prints, 1968–1979 is organized by Laura Hoptman, Executive Director, with Isabella Kapur, Curatorial Assistant. The exhibition will be accompanied by a publication with full-color illustrations of the works on view, as well as contributions by filmmaker and activist Linda Goode Bryant, Laura Hoptman, artist Senga Nengudi, and photographer Bruce Talamon. 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, *David Hammons: Body Prints, 1968–1979* will also be available at drawingcenter.org to read in a digital format, free of charge.

Ebecho Muslimova: Scenes in the Sublevel

February 5–May 23, 2021



For her upcoming solo exhibition at The Drawing Center, artist Ebecho Muslimova will create a site-specific installation comprised of thirteen large-scale panels featuring satirical graphic drawings of her alter ego "Fatebe." In Muslimova's new works—comprised of eight single panels, a diptych, and a triptych—Fatebe's nude body is contorted and stretched, as she finds herself in situations both humorous and compromising. For Muslimova, Fatebe's unabashed occupation of physical space and confidence in her pliable, albeit imaginary body and its many functions represent ongoing shifts in the perception of the female form.

Muslimova received her BFA at Cooper Union in New York, NY, in 2010. Muslimova will be included in the Belgrade Biennale 2021 and has previously presented solo exhibitions at

Magenta Plains, New York, NY; Galerie Maria Bernheim, Zürich; White Flag Projects, St. Louis, MO; and Room East, New York, NY. Her work has been included in group exhibitions at the Swiss Institute, New York, NY; The Hirshhorn, Washington DC; Eva Presenhuber, Zürich; Kunsthalle St. Gallen; Tanya Leighton, Berlin; and Delmes & Zander, Cologne; among others. Muslimova created a large-scale mural for the 32nd Biennale of Graphic Arts, Ljubljana, Slovenia, in 2017. Her work has been featured in publications such as *Forbes*, *The New York Times*, *Artforum*, *Art in America*, *Mousse*, *Artnet*, *Hyperallergic*, *Cura Magazine*, and in Jeffrey Deitch's book *Unrealism*. The artist currently lives and works in New York, NY.

Ebecho Muslimova: Scenes in the Sublevel is organized by Rosario Güiraldes, Assistant Curator.

Huguette Caland: Tête-à-Tête

June 10–September 19, 2021



Huguette Caland: Tête-à-Tête will be the artist's first solo museum exhibition in the United States. Bringing together works on paper and canvas from the past five decades—as well as kaftans, mannequins, sculptures, and notebooks on and in which she wielded her pen—the exhibition will show how Caland used the candidness and mutability of the medium of drawing to challenge taboos associated with the representation of female sexuality.

In the late 1960s, at the age of 39, Huguette Caland (b. Beirut, Lebanon, 1931; d. 2019) left her husband and children in Beirut and relocated to Paris to pursue a career as an artist. Because of her early paintings on the subject of human sexuality, Caland briefly came to international prominence in the 1970s; yet, it is the explicit manner in which she expresses sensuality through drawing that has precipitated her recent resurfacing. Caland's pencil and colored-pencil drawings from the 1970s and 1980s at first appear empty or abstract, but closer observation of the artist's deliberate lines reveals intertwined body parts, tender images of caressing lovers, and carnivalesque portraits of topsy-turvy figures. Often, Caland uses a single line to convey a body part or intimate gesture, and incorporates the white of the page as a part of the drawing process. Extending her drawing practice to fashion in the early 1970s, Caland created a series of one hundred kaftans and embroidered many of these with schematic images of breasts and female genitalia. The tension between the nakedness of the human body and the fabrics that conceal it became a central theme in Caland's drawing practice beginning in the early 1990s, where it was reflected both in the artist's delicately cross-hatched ink drawings that resemble woven textiles and in a series of nude mannequins embellished with these same designs. Even in her later, more abstracted drawings, the vitality of the human body and the human spirit remains palpable as fragments of figures and geographical elements from her past and present surface amidst brightly-colored drawn and patterned landscapes.

Huguette Caland: Tête-à-Tête is organized by Claire Gilman, Chief Curator, with Isabella Kapur, Curatorial Assistant. The exhibition will be accompanied by an edition of the *Drawing Papers* series, which will include full-color illustrations of each work in the exhibition. Three essays will be featured—an introduction to Caland and the exhibition by Gilman; an essay by Dr. Hannah Feldman, Associate Professor of Art History at Northwestern University, about Caland's role within contemporary Lebanese art; and a collaborative text and image-based conversation between Lebanese artists and writers Marwa and Mirene Arsanios.

Credits

Major support for *David Hammons: Body Prints, 1968-1979* is provided by The Andy Warhol Foundation for the Visual Arts, Lonti Ebers, and the Robert Lehman Foundation.

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Support for *Ebecho Muslimova: Scenes in the Sublevel* is provided by Galerie Maria Bernheim, Zurich; Magenta Plains, New York; Burger Collection, Hong Kong; and Kathleen Madden and Paul Frantz.

Major support for *Huguette Caland: Tête-à-Tête* is provided by the National Endowment for the Arts; The Andy Warhol Foundation for the Visual Arts; Lisa Silver and Jean-Christophe Castelli; and Amy Gold and Brett Gorvy.

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Images

David Hammons, *Pray for America*, 1974, body print and silkscreen, 60 5/8 × 36 5/8 inches (60.6 × 92 cm). Promised gift to The Museum of Modern Art and The Studio Museum in Harlem by the Hudgins Family in honor of David Rockefeller on his 100th birthday. Installation view of exhibition, "From the Collection: 1960-1969" March 26, 2016 through March 12, 2017. The Museum of Modern Art, New York. Photographer: Martin Seck. Digital Image © The Museum of Modern Art/ Licensed by SCALA/ Art Resource, NY

David Hammons, *The Wine Leading the Wine*, c. 1969, body print, 40 × 48 inches (101.6 × 121.9 cm), Hudgins Family Collection, New York

Ebecho Muslimova, *Fatebe Big Foot*, 2018. Kunst Halle Sankt Gallen, Switzerland, 2018.

Huguette Caland, *Homage to Pubic Hair*, 1992, 10 × 10 inches (25.4 × 25.4 cm), ink on paper mounted on panel, courtesy Brigitte Caland/Artist Studio, LA.

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, publications, and a unique artist-run exhibition program aimed at the contemporary artists' community.