

THE DRAWING CENTER

2020 Exhibition Schedule

Highlights include a new commission from emerging artist Curtis Talwst Santiago, as well as Guo Fengyi and Huguette Caland's first solo museum exhibitions in the United States

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The Drawing Center

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Wednesday: 12–6pm
Thursday: 12–8pm
Friday–Sunday: 12–6pm

New York, NY... In early 2020 The Drawing Center will present a new commission from Trinidadian Canadian emerging artist **Curtis Talwst Santiago** and the first American monographic exhibition of Chinese visionary artist **Guo Fengyi**. In the Main Gallery *Curtis Talwst Santiago: Can't I Alter* (February 20–May 10) will be a radical departure for Talwst who has worked in drawing and sculpture but not yet in three dimensions on a life-sized scale. At The Drawing Center, Talwst will create an installation of walls and passageways in which his drawings and objects will be situated. Concurrently in the Drawing Room and The Lab, *Guo Fengyi: To See from a Distance* will be the first major institutional exhibition of Guo's work in the United States. It will feature works from all periods of her compact yet fruitful career, including drawings executed on the backs of book and calendar pages and on cloth, as well as her signature small- and large-scale drawings on rice paper scrolls. Both exhibitions will be accompanied by publications.

Opening in the spring of 2020, *Huguette Caland: Tête-à-Tête* (May 22–September 13) will be this Lebanese-born 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 caftans, mannequins, sculptures, and notebooks on and in which she wielded her pen—the exhibition will show how **Huguette 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 an essay by the exhibition's curator, Claire Gilman, and two texts by specialists on contemporary Lebanese art.

In early 2020, The Drawing Center's third Winter Term program will take up the challenge to extend drawing beyond the gallery space and provide concrete tools for collective engagement and collaboration.

Curtis Talwst Santiago: Can't I Alter

February 20–May 10, 2020

Main Gallery



Curtis Talwst Santiago, *Red Face Ancestral Vision 1*, 2018. Spray paint, oil, charcoal, pastel, acrylic on canvas, 39 3/4 × 39 1/2 inches (101 × 100.3 cm).
Courtesy of Rachel Uffner Gallery.

Born in Canada to Trinidadian parents, Curtis Talwst Santiago vividly recalls his first childhood visit to Trinidad and the annual J'Ouvert celebration, where he witnessed the tradition of applying red clay to the faces of family members. Years later, as an artist working in New York, he began using spray paint to draw radiating red faces on portraits of imagined ancestors on paper, canvas, and stone. This trope has become a central element in Santiago's drawing practice, which has expanded significantly over the last few years. In all his work (the artist is also known for his *Infinity Series*, an expanding group of miniature dioramas built in reliquary-like containers, and he is an accomplished musician), Santiago explores what he terms "genetic imagination," that is, the ability to access generational knowledge through imaginative recollection and projection. For the artist, this method serves as a means of navigating histories both lost and hidden.

Over the last year, Santiago has been living and working in Lisbon, Portugal, where he is researching and creating work around his own ancestry, combined with representations of Moorish knights. Many of his new drawings are inspired by 17th-century *capriccios*—landscape paintings where the real and the imaginary, the contemporary and the anachronistic, share the

same fantastical space. In winter 2020, Santiago will create *Can't I Alter*, a narrative drawing installation exploring the theme of ancestry and the necessity of preserving the past while acknowledging the fallacies implicit in historical recollection.

This project is a radical departure for the artist who will work in three dimensions on a life-sized scale for the first time to create an installation of walls and passageways in which his drawings and objects will be situated. The effect will be as if one of his dioramas has come to life, with the visitor led through a fantastical landscape in which the real and the fictitious alternate and merge. The installation will be accompanied by a newly commissioned film, as well as performances organized by Santiago. An edition of The Drawing Center's Drawing Papers publication series will serve as an illustrated catalog of the exhibition.

Organized by Claire Gilman, Chief Curator, with Isabella Kapur, Curatorial Assistant.

Curtis Talwst Santiago: Can't I Alter is made possible by the Canada Council for the Arts. Generous support is provided by Rachel Uffner Gallery, William A. and Pamela K. Royall, the Consulate General of Canada in New York, Cathy and Jonathan Miller, Barbara Polla, Carol Saper, Carla Shen, Isabel Stainow Wilcox, and Anonymous.

Guo Fengyi: To See from a Distance

February 20–May 10, 2020

Main Gallery

Guo Fengyi: To See from a Distance, will be the first major institutional exhibition of the work of Guo Fengyi (b. China, 1944; d. 2010) in the United States. The exhibition will feature works from all periods of her compact yet fruitful career, including drawings executed on the backs of book and calendar pages and on cloth, as well as small- and large-scale drawings on rice paper scrolls. The exhibition will also feature sketchbooks, notebooks, and archival materials that provide context for a drawing vocabulary that oscillates between the whimsical, the systematic, and the wildly imaginative. Occupying two floors of The Drawing Center—the Drawing Room and The Lab—the exhibition will present the expanse of a career that was highly focused but at the same time inclusive of a variety of interests and obsessions, including Chinese medicine, ancient Chinese history, and a deeply personal spirituality.

Guo Fengyi began her artistic career in the late 1980s after quitting her administrative job in a chemical fertilizer factory due to severe arthritis. To ease her pain, she started to practice qigong—a Chinese spiritual healing practice that combines physical exercise, breathing, and meditation with martial arts. While practicing, Guo would enter a hallucinatory state that produced visions of characters such as dragons, mythological creatures, and ornately dressed humanoids. These became the subjects of her intricate ink drawings—cosmic diagrams that reference Chinese mythology, traditional medicine, and the philosophy of the I Ching.

Organized by Rosario Güiraldes, Assistant Curator, and Laura Hoptman, Executive Director.

A publication, featuring essays by Güiraldes as well as a specialist on contemporary Chinese art, will be published to accompany the exhibition.

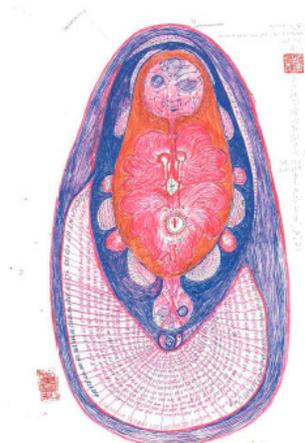
Huguette Caland: Tête-à-Tête

May 22–September 13, 2020

Main Gallery, Drawing Room and The Lab

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 caftans, 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



Guo Fengyi, *Fetus*, 1989. Colored ink on calendar paper, 31 5/16 × 21 inches (99.7 x 73 cm). Courtesy of Long March Space.

THE DRAWING CENTER



Huguette Caland, *Foule*, 1970 (Dress),
1985 (Mannequin). Thread on fabric with
accompanying wood mannequin with
foam, 73 × 18 9/10 × 12 inches. Hammer
Museum, LA.

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.

It will be accompanied by an illustrated edition in the Drawing Papers publication series, which will feature an essay by Gilman, as well as two texts by specialists on contemporary Lebanese art, including Dr. Hannah Feldman, Associate Professor of Art History at Northwestern University. In addition, a robust series of public programs is planned.

Huguette Caland: Tête-à-Tête is supported in part by Étant donnés is supported in part by Étant donnés Contemporary Art, a program of the French American Cultural Exchange (FACE) Foundation. Étant donnés is developed in partnership with the Cultural Services of the French Embassy in the United States, with lead funding from the Florence Gould Foundation, the Ford Foundation, the Helen Frankenthaler Foundation, Chanel USA, the ADAGP, the French Ministry of Culture, and Institut Français - Paris.

Additional support is provided by Kayne Griffin Corcoran, Sarah Peter, Zaza and Philippe Jabre, and Saleh and Hala Barakat.

Winter Term 2020

January 21–26, 2020

Main Gallery

The Drawing Center's Winter Term is an annual initiative in which the museum partners with an artist or organization whose mission it is to explore the transformative role that drawing can play in civic and global society. Programs consist of public events, classes, and performances, as well as an exhibition designed to investigate the efficacy of drawing as a tool for addressing inequity and encouraging social change. Winter Term asks how drawing, the most universal of mediums, can extend beyond the gallery space to provide concrete tools for collective engagement and collaboration.

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.

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Installation shot of Winter Term 2019: The
Center for Urban Pedagogy (CUP). Photo:
Martin Parsekian.