

Terry Winters: Facts and Fictions
April 6–August 12, 2018

Main Gallery

Opening Reception, April 5, 2018, 6–8pm

For further information and images, please contact
Molly Gross, *Communications Director*, The Drawing Center
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February 6, 2018



Terry Winters, *Untitled*,
2011. Graphite and
gouache on paper, 22 1/4
x 30 inches. Courtesy of
the artist and Matthew
Marks Gallery

New York –This April, The Drawing Center will present an overview of Terry Winters’s drawings from 1980 to the present, the first such exhibition in the United States. It will include a selection of large-scale works on paper and a wide span of smaller drawings as well as a suite of rarely seen drawings created between 2006 and 2016 in vitrines. Unlike typical retrospectives, this presentation will be organized with an eye to morphological relationships so that, as viewers move through the gallery, they will recall and ideally return to earlier related images. The show will foreground the overarching theme of Winters’s practice: the impulse to make sense, however fictively, of the manner in which the visible world is constructed and received. Organized by Claire Gilman, Chief Curator.

A leading figure in the art world for four decades, Terry Winters became well-known in the 1980s for his materially-conscious drawings and paintings. Mobilizing the patterns and schema that undergird physical and intellectual life, Winters has developed his own pictorial language wherein, for example, graphs, networks, and knots describe complex encounters between biological drives, technological systems, and mental processes. Winters’s mature work is ostensibly abstract in that it does not typically depict recognizable objects or scenes, and yet, it is in no way divorced from the real world. On the contrary, Winters incorporates and modifies found images—often seemingly objective data from scientific renderings—in order to reveal the way in which these motifs are framed and affected by human intention. As Winters observes: “Although technical images are the product of human activity, these images also seem free from subjective decision-making. ... I use this found imagery as a model, to see how *information can be torqued or tweaked, made more poetic and expressive.*”

Winters entered the art world at a time when minimal, process-driven painting was still prevalent, and he was originally attracted to the way such work challenged the status of what an art object could be. However, as he explains it, he soon became dissatisfied. He missed drawing and its imagistic drive. He observes: “I became curious about how to include imagery, how to build a picture through drawing.” Since then, drawing has been a pivotal part of Winters’s production, serving as kind of testing ground for formal geneses and spatial encounters that may or may not take root in his paintings and prints. In his drawings, bodies are introduced and developed, lines are tested and modified, hypotheses staked and undone. From the beginning of his career, Winters has frequently worked and re-worked motifs, something his drawings exploit to great effect as figures transform across a body of work only to appear in altered form in a later presentation or context. Indeed, fundamental to Winters’s work is the fact that his motifs never stand alone. Rather, they are built up out of the material at hand, dependent on their specific spatial and textural context.

Much like language, Winters's drawn gestures comprise a constructed system in which the separate terms are obscured outside of the network in which they are deployed. And, also like language, Winters's terms mutate and change. His drawings present not static forms and figures but worlds made visible with all the indeterminacy and illusionism that such world-making implies.

ABOUT TERRY WINTERS

Winters (b. 1949, Brooklyn) received a BFA from Pratt Institute, New York, in 1971. Winters lives and works in New York City and Columbia County, New York. He has had solo exhibitions at Tate Gallery, London; the Whitney Museum of American Art, New York; Whitechapel Art Gallery, London; the Kunsthalle Basel; The Metropolitan Museum of Art, New York; the Irish Museum of Modern Art, Dublin; Staatliche Graphische Sammlung at the Pinakothek der Moderne, Munich; Kunsthaus Graz, Austria; and the Museum of Fine Arts, Boston. In 1977, Winters was included in The Drawing Center's first *Selections* exhibition.

PUBLICATION

To accompany *Terry Winters: Facts and Fictions*, The Drawing Center will produce an edition of its *Drawing Papers* series, which will include an essay by Claire Gilman, Chief Curator, and full color illustrations of all works in the exhibition. An excerpt from American author Rachel Kushner's new book, entitled *The Mars Room: A Novel*, will be included alongside a new series of drawings created by Winters that responds to Kushner's writing. The publication will also contain a new work by the MacArthur-winning poet Peter Cole that reflects on Winters's drawings.

PUBLIC PROGRAMS

Thursday, April 19, 6:00 and 7:30pm

The Drawing Center will host a special musical performance inspired by the work on view. Hosted by Terrance McKnight and featuring musicians Ingrid Laubrock (saxophone) and Joel Ross (vibraphone), this event will take place in conjunction with the Look + Listen Festival, an annual series dedicated to presenting contemporary music in art spaces.

Thursday, May 3, 6:30pm

Join Chief Curator Claire Gilman and artist Terry Winters for a walkthrough of the exhibition.

Thursday, May 17, 2018, 6:30pm

As part of the series *The Artist's Eye*, in which an artist who has previously shown at The Drawing Center shares her or his perspective on a current exhibition, New York-based artist Cecily Brown will lead a walkthrough of *Terry Winters: Facts and Fictions*. (The Drawing Center mounted the first solo museum exhibition dedicated to Brown's drawings, *Cecily Brown: Rehearsal*, in 2016.)

Tuesday, July 10, 6:30pm

The Drawing Center will host a performance by the artist Robert Aiki Aubrey Lowe in which Lowe will respond to Winters's work. This event will take place in conjunction with the biennial programming of the Racial Imaginary Institute, an organization formed to activate public conversations about race.

CREDITS

Terry Winters: Facts and Fictions is made possible by Jack Shear; Agnes Gund; Kathy and Richard Fuld; The Ellsworth Kelly Foundation; Jane Dresner Sadaka and Ned Sadaka; Waqas Wajahat; and Harry W. and Mary Margaret Anderson.

Special thanks to Matthew Marks Gallery, New York.

ABOUT THE DRAWING CENTER

The Drawing Center, a museum in Manhattan's SoHo district, explores the medium of drawing as primary, dynamic, and relevant to contemporary culture, the future of art, and creative thought. Its activities, which are both multidisciplinary and broadly historical, include exhibitions; Open Sessions, a curated artist program encouraging community and collaboration; the *Drawing Papers* publication series; and education and public programs.

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.

212.219.2166 | info@drawingcenter.org | drawingcenter.org

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AT THE DRAWING CENTER

<i>Winter Term: Torkwase Dyson and the Wynter-Wells</i>	February 24–March 11, 2018
<i>Drawing School for Environmental Justice</i>	
<i>Terry Winters: Facts and Fictions</i>	April 6–August 12, 2018
<i>Hipkiss: Bulwark</i>	April 6–August 12, 2018
<i>Eduardo Navarro: Into Ourselves</i>	April 6–22, 2018

INSTALLATIONS

<i>Susan York: Foundation</i> in the Lab Corridor	Through October 2018
<i>Inka Essenhigh: Manhattanhenge</i> in the Stairwell	Opens April 6, 2018

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Images Available for Reproduction

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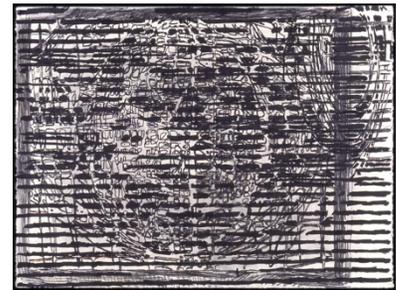
Unless otherwise noted, works are courtesy of the artist and Matthew Marks Gallery, New York; images
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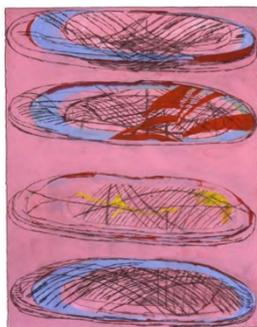
Terry Winters, *Untitled*, 2011. Graphite and gouache on paper, 22 1/4 x 30 inches.



Terry Winters, *Schema (57)*, 1985–86. Graphite and watercolor on paper, 12 x 8 1/2 inches. Private collection.



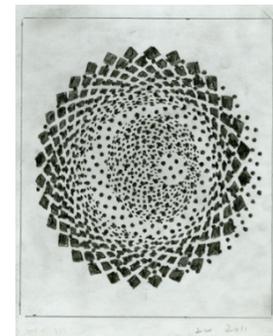
Terry Winters, *Linking Graphics, 2*, 1999. Ink, graphite, and color pencil on paper, 30 1/2 x 44 1/4 inches. Collection of The Museum of Modern Art, New York, purchase. Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.



Terry Winters, *Untitled (2)*, 1999. Gouache on paper, 44 1/4 x 30 1/2 inches. Private collection.



Terry Winters, *7-Fold Sequence, Two*, 2008. Graphite on paper, 22 1/8 x 30 inches. Collection of the Museum of Fine Arts Boston, Virginia Herrick Deknatel Purchase Fund and museum purchase with funds donated by Davis and Carol Noble.



Terry Winters, *Untitled (Page)*, 2011. Graphite on paper, 11 x 8 1/2 inches.