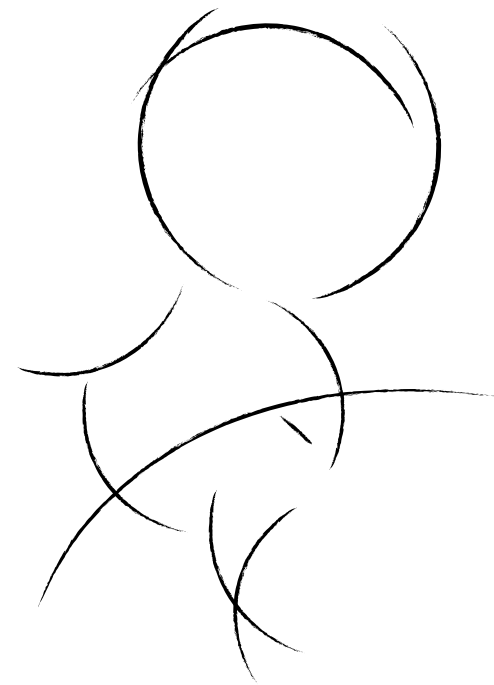


ON DRAWING DRAWING ON

Ten Years of Fellowship at the Richard and Mary L. Gray Center for Arts and Inquiry

**LAWRENCE ABU HAMDAN
FADI BAKI (THE FDZ)
ALISON BECHDEL
SARA BLACK
BILL BROWN & TED BROWN
(STUDIO R-A)
JAMES CARPENTER
HILLARY CHUTE
ROMI CRAWFORD
MARC DOWNIE
SAMANTHA FROST
HANNAHB HIGGINS
GHENWA HAYEK
THEASTER GATES
AMBER GINSBURG
SEAN GRIFFIN
PAUL KAISER
OMAR KHOURI
JULIA KUO
GEORGE E. LEWIS
ANTONI MIRALDA
W.J.T. MITCHELL
SIDNEY R. NAGEL
STEPHAN PALMIÉ
MONICA PEEK
POPE.L
DIETER ROELSTRAETE
CAULEEN SMITH
JESSICA STOCKHOLDER
CATHERINE SULLIVAN
GARLAND MARTIN TAYLOR
AUGUSTA READ THOMAS
ELIZABETH TUNG
ANNE M. WAGNER
YAO CHEN
JUDITH ZEITLIN**



On behalf of the Richard and Mary L. Gray Center for Arts and Inquiry, I welcome you to our exhibition. Through the form and act of drawing, we celebrate a decade of fellowships at the Gray Center, and along with it offer a glimpse of the experimentation, play, and reimagined practice that has passed through our doors since our founding.

I would like to take this moment to thank the Gray Center's previous directors, David J. Levin and Jacqueline Stewart, former Curator Leslie Buxbaum Danzig, and Associate Provost and Executive Director of UChicago Arts Bill Michel; without their partnership and guidance, nothing here would have been possible. I would also like to extend our deep gratitude to the Andrew W. Mellon Foundation for supporting the work of our fellows, and to the Gray family for continued support of the vision that brings art and scholarship into a deep and meaningful conversation. Finally, I would like to thank all of our fellows for making the Gray Center such a singular place. The Gray Center, it's you!

—SETH BRODSKY
*Director of the Richard and Mary L. Gray Center for Arts and Inquiry
and Associate Professor in the Department of Music and the College*

ON DRAWING

During a recent visit to the vet to pick up some medication for my dog, I had what was certainly the most surprising and one of my most exciting encounters with a drawing. “Hello, how can I help you?” “Hi, I’m here to pick up some meds for my dog.” “Ok, what’s your dog’s name?” “Jasper...what is that? Is that a drawing? Did you make that?” Sitting on the desk in front of the receptionist I was speaking to was one of those 7 x 5-inch notepads, the top sheet of which was completely filled with densely layered loops, fully and repeatedly crossing along each horizontal feint of the page. Barely any of the paper itself was visible behind the ink. It was strange, intense, and imprecise: think artists Judith Bernstein meets Cy Twombly meets Mirtha Dermisache. I was fully distracted to the point that we were both laughing at my infatuation with it. It was an awesome drawing. “Are you an artist? Is this artwork for you?” “No, well, sort of. I doodle a lot when I’m on the phone but I also have to fully mark out any information I take down from clients I speak to on the phone. I guess I could mark it out in other ways but I like doing it like this.” At that point she peeled the pages back. Oh boy. More and more. The same approach with slightly different results due to the speed and pressure of her marks and the shifting position of the notes-to-be-concealed she was responding to. The risk of potentially sharing confidential information, however buried, meant that my request to acquire one of her drawings was denied.

The production of a drawing can accomplish many different things, often in service to something else, as was the case with the receptionist at the veterinarian. Of course, a drawing can simply be in service to itself as an output that might well be a work of art. But such considerations primarily have to do with what we come to understand or expect from the drawing as a result, as opposed to drawing as an activity. The act of making a drawing; what is it for? What does it do?

At its core, drawing opens up a different way to process and develop a connection to something perceived or imagined. When we draw we *get at* something that only the possibilities offered by drawing—with its liveness, directness, malleability, potential for renewal—can provide. When I think about what it is that makes the act of drawing so potent, I’m reminded of skateboarding, specifically a statement I discovered while working on a skateboarding project at the Gray Center that later became a special feature in our journal, *Portable Gray*. The words came from Ian MacKaye (Fugazi, Minor Threat, Dischord Records) while he was delivering a presentation on archiving cultural heritage at the Library of Congress: “Skateboarding is not a hobby. And it’s not a sport. Skateboarding is a way of learning how to redefine the world around you. It’s a way of getting out of the house, connecting with other people, and looking at the world through different sets of eyes.” At its core, skateboarding is *a way*. Yes, for some, it certainly can be a hobby or a sport, but at its most meaningful, skateboarding is something that allows for critically novel ways of relating to how we move, interact, and generally function as people in the world. Similarly, drawing can certainly be a hobby, time-filler, job requirement, or mode of picture-making, but when we think about its most meaningful potential, drawing is very much *a way* of redefining how we might otherwise comprehend the world around us through perception, language, or presentation. It can be a way for an artist to consider how written language relates to how bodies occupy space by composing marks across narrow horizons of paper; a way for an architect to design points of connection through lighting and footsteps; a way for a sculptor to avoid drawing as a planning process and instead apply it as a framework for photographically tracking progress; a way for a composer to experiment with color, poetry, and lines as they construct a piece of choral music; a way for an artist to imagine transformations in scale, media, and visibility.

Drawing is a process of choices, allowances, and revelations, transferable and mutable to any endeavor that is anchored in searching, opening, undoing, or redoing. It is a way to never stop asking “what can be?”, “What *else* can be?”, or perhaps sometimes “what else can *drawing* be?”

—MIKE SCHUH

DRAWING ON

As Mike Schuh beautifully describes, drawing is at once a catalyst for shaping reality, a middle place between being and becoming, and a fully realized work of art in its own right. It brings things into the world, pulls us into worlds, and, as such, is an ideal emblem of the collaborative and experimental work that has taken place at the Gray Center in the past decade. Moreover, it is hard to pin down what constitutes drawing in the 21st century—it evades definition as practitioners across the disciplines make use of the medium to spell out musical notation, choreograph theater, or create a video game.

Much like the Gray Center itself, drawing is simultaneously disciplined and undisciplined, creating forms as it goes. Over the last ten years, artists and scholars have come together to draw on each other’s minds and to create new genres at the borders of art and scholarship. Necessarily sketchy at their inception, Gray Center Fellowships have experimented with what is possible at the meeting point between the arts and academic life.

Upon entering the exhibition space, visitors will first encounter a reading room where they can listen to interviews with Gray Center Fellows and read through issues of *Portable Gray*—the Gray Center’s magazine—as well as other publications and pieces of ephemera. Visitors are then welcomed into the main gallery where they will find an expansive selection of artworks that represent a variety of approaches to drawing with textual accompaniment that mimic the conventions of museum wall texts but offer a way for participants who don’t draw a chance to appear in the show by way of the written word.

In the gallery, you will find artist **LAWRENCE ABU HAMDAN**’s contribution, which is an exact facsimile of a hand-drawn sign from the Nuremberg Trials used to remind translators to “slow” down as they are recounting testimony. Abu Hamdan also employed a methodology adapted from the trials for his film *1000 White Plastic Chairs* that will be screened on March 9th in the Logan Center Performance Hall. For the exhibition, art historian **HANNAH B HIGGINS** shares a “sonic image” from the early days of the COVID-19 pandemic: the cover of the *New York Times*. **W.J.T. MITCHELL** has contributed his own diagrams that variously show how we communicate and the connection between images and language. Abu Hamdan, Higgins, and Mitchell worked together on a fellowship titled *Learning Through Sound*.

Artist and filmmaker **FADI BAKI** (The Fdz) has created a special website for the exhibition that brings people through the layered process he undertook in making his epic film *The Last Days of The Man of Tomorrow*, a poignant and fantastical journey through Lebanese history. **OMAR KHOURI**’s drawing is an expansive view of a video game landscape he created for a music video that he directed. Scholar of contemporary Middle Eastern Literature **GHENWA HAYEK** shares her reflection on working with Fadi Baki and Omar Khouri on their fellowship *Redrawing the Arab World*.

Cartoonist **ALISON BECHDEL** shares the original drawing from the comic that she and literary scholar and leading expert on comics **HILLARY CHUTE** created during their Gray Fellowship, which humorously depicts the French theorist Roland Barthes talking to himself in relation to some of his famous books. Bechdel and Chute worked together on a fellowship named *Lines of Transmission: Comics and Autobiography*.

Artists **AMBER GINSBURG** and **SARA BLACK** have installed *7000 Marks*, (a play on Joseph Beuys famous work *7000 Oaks*), a collaborative work made by creating 7,000 pencils from carbonized trees. Political scientist **SAMANTHA FROST** has included some of her diagrammatic lecture notes in the exhibition. These three are working together on a fellowship called *Untidy Objects*, which explores non-anthropocentric forms of relation. This winter, you can visit their expansive living-sculpture on the South Lawn of the Logan Center created as the focal point for their fellowship.

Literary scholar and noted thing theorist **BILL BROWN** & architect **TED BROWN** (STUDIO R-A) explore the many facets of assemblage as a way of thinking about aesthetic, literary, and social assembly through techniques of collage and cut-up. For the exhibition, they share a transparent still image from their collaborative film project installed on the glass door of the gallery, complicating viewers’ understanding of space, another way of collaging an image. Studio R-A also shares a draft of their plan for creating a mobile, communal drawing station, inviting participants to draw on the chalkboards they’ve assembled in the gallery.

For the exhibition, architect **JAMES CARPENTER** has contributed a grouping of architectural drawings, renderings, and progress photos for his 2013 redesign of the Midway Plaisance walkways. He partnered with physicist **SIDNEY R. NAGEL** for their fellowship project titled *The Physics and Aesthetics of Light*. For the exhibition, Nagel has shared his poem *Sentience and Science*.

Written into the margins of a book, art historian **ROMI CRAWFORD** shares a series of questions related to what she calls “Service Oriented Art History.” **THEASTER GATES**’s drawing is a mind map for an essay he has written about the work of artist Tony Lewis. Together, Gates and Crawford collaborated on a fellowship project titled *The Black Image Corporation*, which sought to intervene in archival photographs made of and by Black people, the deployment of which has rarely been controlled by Black people. As part of their work in 2021, Crawford and Gates curated *K. Kofi Moyo and FESTAC ‘77: The Activation of a Black Archive* at the Logan Center Gallery.

Included in our film program, **MARC DOWNIE**’s and **PAUL KAISER**’s *Ulysses in the Subway* is a 3D film created in collaboration with Ken and Flo Jacobs in 2017. The film grew out of their fellowship *Framing, Re-Framing, Un-framing Cinema* with film scholar Tom Gunning, which sought to push beyond the conventions of cinema to consider the immersive space and inter-activity of virtual reality as a medium for cinema. The film will be screened on March 2nd in the Logan Center Performance Hall.

Composer **SEAN GRIFFIN** includes a set of production drawings from the opera *Afterword* along with a portrait of composer **GEORGE LEWIS**. Lewis shares the opening passage of his score for the *Afterword* opera, which centered on the founding of the AACM (Association for the Advancement of Creative Musicians). Griffin and

A QUICK GUIDE TO THE EXHIBITION

Lewis collaborated with artist **CATHERINE SULLIVAN** on a fellowship named *Afterword: The AACM (as) Opera*. Known primarily for her video and performance work, Sullivan shares two drawings that have never before been exhibited.

Illustrator **JULIA KUO** shares one of her portraits of a local resident and interview subject as part of her fellowship *Common Place* with physicians **MONICA PEEK** and **ELIZABETH TUNG**. Their collaborative work seeks to better understand (and propose a remedy to) the problem of health disparities brought on by systemic racism on the South Side of Chicago. For the show, Dr. Peek and Dr. Tung have contributed a short text, *Common Place, Uncommon Space: Is Healthcare a White Space?* Kuo, Peek, and Tung will have a larger exhibition of their work together in Café Logan in the Spring of this year.

Included in the exhibition are preparatory drawings from **ANTONI MIRALDA**'s famous *Honeymoon Project* (a series of events that resulted in the marriage of the Statue of Liberty in New York City with the monument to Christopher Columbus in Barcelona's harbor) alongside pages with the artist's contributions to *FoodCultura Clarion*. The *FoodCultura Clarion* is an insert edited by Miralda and anthropologist **STEPHAN PALMIÉ** that was dispersed in the *Chicago Reader* in four different installments over this past year, delving into the complex food culture of Chicago. Palmié shares his reminiscences of first meeting Miralda and tells the story of their work together on their Gray Center Fellowship, *FoodCultura*.

Artist **POPE.L** has contributed the original drawing for his vinyl mural *Cliff*, which is installed on the windows of the 8th floor of the Logan Center. Pope. L and curator **DIETER ROELSTRAETE** collaborated on a fellowship project named *The Whispering Campaign* that was featured in *Documenta 14* and also had an iteration at the Logan Center Gallery. For this show, Roelstraete has shared some of his early drawings, as well as his text titled *The Last Drawing*, a reflection on how he became a writer.

Artist and filmmaker **CAULEEN SMITH** has included her sketchbook with *The Maladjusted Cinema Diagram*. We have also included her film *Three Songs About Liberation* that was commissioned by the Smart Museum of Art for the 2017–18 exhibition *Revolution Every Day*, co-curated by her Gray Center collaborator, the late scholar Robert Bird along with Christian Kiaer and myself. The film will be shown all day on February 17th in the Logan Center Performance Hall.

Artist **JESSICA STOCKHOLDER** shares a selection of drawings that are a meditation on the abstract nature of language. Alongside her drawings are photographs taken by art historian **ANNE M. WAGNER** during the time of their collaborative fellowship *What is Sculpture?* Along with her drawings, Stockholder shares a brief text about her time working during her fellowship with Wagner.

Artist **GARLAND MARTIN TAYLOR** resolutely does not make drawings (conventionally understood). Instead, he uses photography as an alternative form of sketching his progress with a piece. The sculpture of a gun (inscribed with the names of children lost to gun violence) mounted in Taylor's pick-up truck that we see in these images was the central component to his traveling artwork, *Conversation Piece*, which took him to communities across the United States. Much of this work was produced during Taylor's fellowship with Orlando Bagwell and Cathy Cohen titled *The Black Death Project*.

Composer **AUGUSTA READ THOMAS** collaborated with choreographer Claudia Lavista and composer Shulamit Ran on a project called *Staging the Invisible*, which examined site-specificity in dance and music. For the exhibition, Thomas shares a process drawing from her score for *Far Past War*, which will premiere at the Washington National Cathedral in Washington D.C. on March 13th, the final day of this exhibition.

Composer **YAO CHEN** shares a rendering of his score for the opera *Ghost Village*, based on a ghost story from *Strange Tales from a Chinese Studio* by Pu Songling. In the exhibition, a scene from the opera compressed onto a single page by Yao Chen appears alongside literary historian **JUDITH ZEITLIN**'s original libretto for *Ghost Village*. For their fellowship project, also called *Ghost Village*, Zeitlin and Yao Chen worked with dramaturge Majel Connery to realize the groundwork for a traditional, European-style opera.

More than anything that I can write here, I hope the work in the exhibition gives you, our audience, a chance to see and enjoy the brilliant minds of our Fellows, their deep commitment to the powerful locus that is the experimental meeting place between the arts and scholarship, a sense of the collaborative spirit that they all have embodied, and the playful risk they have taken by working with the Gray Center over the past decade.

—ZACHARY CAHILL

What is this show? This is an exhibition that celebrates the first decade of work at the Gray Center through the lens of drawing. Drawing is understood in the most capacious sense, i.e. in some cases, a drawing may be a photograph, for example. Drawing is also understood as a verb and activity as well as a noun; in some cases, the work is a chance for audiences to make drawings. The exhibition also includes pieces of writing appearing as conventional, museum text panels on the walls. These texts were produced by some of our fellows and play roles within the exhibition that are as varied as the drawings themselves. We have also incorporated a reading room as a kind of ante-chamber to give visitors a sense of the wider activity our fellows engage in. In addition to what's on view in the gallery, there will be three days of film screenings during the run of the show.

Who are these participants? Gray Center Fellows are a mix of UChicago faculty and partners from outside the University who have been awarded fellowships to work together for a year on research projects and to teach a class. This exhibition is a selection of nearly half of the fellows we have worked with over the years. Our fellows work in a wide variety of artistic modes and come from a diverse set of academic disciplines.

Are all of the exhibition contributions related to their fellowship projects? The aim of this exhibition is to give audiences a view of how our fellows work and how process-over-product is emphasized at the Gray Center. Therefore, not all of the drawings in the exhibition are directly tied to the fellowship projects, nor are all the texts. Drawing provides an accessible throughline to connect the variety of approaches to interdisciplinary work that occurs at the Gray Center.

RELATED PROGRAMS

EXHIBITION CONVERSATION

On Drawing, online, Wednesday, February 9th, Noon CST. Streaming link posted day-of at graycenter.uchicago.edu

FILM SCREENINGS

—February 17th, Noon–9 pm, Cauleen Smith, *Three Songs About Liberation* (9:26 min)

—March 2nd, Noon–9 pm, Marc Downie & Paul Kaiser w/ Ken & Flo Jacobs, *Ulysses in the Subway* (60:00 min)

—March 9th, Noon–9 pm, Lawrence Abu Hamdan, *1000 White Plastic Chairs* (13:20 min)

ON DRAWING DRAWING ON is presented by Logan Center Exhibitions and curated by Zachary Cahill, Director of Programs and Fellowships, and Mike Schuh, Assistant Director, Fellowships and Operations at the Gray Center.

This exhibition is made possible by support from Richard and Mary L. Gray and the Andrew W. Mellon Foundation, as well as the Revada Foundation, The Reva and David Logan Foundation, and friends of the Logan Center.

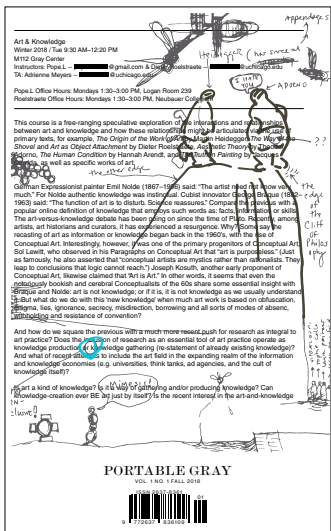
Zachary Cahill and Mike Schuh would like to thank the following people who helped make this exhibition possible: Seth Brodsky, Jacqueline Stewart, David Levin, Leslie Buxbaum Danzig, Bill Michel, Leigh Fagin, Sabrina Craig, Naomi Blumberg, Jan Brugger, David Wolf, Marcus Warren, Ben Chandler, Anika Steppe, Frank Gilbert, Erin Brenner, Jen Katz, Stacey Recht, Greg Redenius, Jim Adair, James Cook, David Khan-Giordano, Chris Milhausen and CMM Framing, Ben Colebrook at James Carpenter Design Associates Inc., Eugenia Sucre from Henrique Faria, Mitchell-Innes & Nash, Dave Lloyd, Alyssa Brubaker, Emma German, the Andrew W. Mellon Foundation, Richard and Mary L. Gray and the Gray Family, and all of the Gray Center Fellows we have worked with over the past decade.

This exhibition is dedicated to the memory of Richard Gray.

PORTABLE GRAY

MAGAZINE

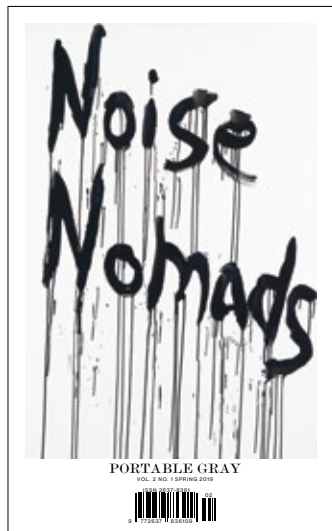
To keep up with the Gray Center and the work of our Fellows, subscribe to our magazine, *Portable Gray*. Interdisciplinary in scope and dedicated to groundbreaking approaches, *Portable Gray* offers a forum for artists and scholars to consider how experimental collaboration can enrich their practices and foster new discoveries. Published twice annually by the University of Chicago Press. Subscribe at journals.uchicago.edu.



Volume 1, Number 1 | Fall 2018

CONTRIBUTORS

Gwen Allen; Tania Bruguera; Zachary Cahill; Ben Caldwell; Eve L. Ewing; Leigh Fagin; Susan Gzesh; Sandi Hilal; Patrick Jagoda; Alessandro Petti; Pope.L; Dieter Roelstraete; Mike Schuh; Thenmozhi Soundararajan; Jacqueline Stewart; Yesomi Umolu; Jan Verwoert



Volume 2, Number 1 | Spring 2019

CONTRIBUTORS

Lawrence Abu Hamdan; Robert Bird; Seth Brodsky; Africa Brown; Maggie Brown; Zachary Cahill; Yao Chen; Majel Connery; Stephanie Cristello; Mladen Dolar; Robyn Farrell; Kim Gordon; Ted Gordon; Hannah B Higgins; Jessica Hopper; John Kannenberg; Glenn Kotche; W.J.T. Mitchell; Steven Rings; Jennifer Scappettone; Mike Schuh; Cauleen Smith; Philip von Zwick; Naomi Waltham-Smith; Ytasha L. Womack; Judith Zeitlin



Volume 2, Number 2 | Fall 2019

CONTRIBUTORS

Bill Brown; Ted Brown; Zuleikha Chaudhari; Romi Crawford; Edgar Garcia; Theaster Gates; Wills Glasspiegel; Judy Hoffman; Omar Khouri; Lisa Yun Lee; Carla Nappi; Mike Schuh; Canice Prendergast; David Schutter; Jacqueline Stewart; Adam Szymczyk; Abigail Winograd; Jamila Woods



Volume 3, Number 1 | Spring 2020

CONTRIBUTORS

Peter Ablinger; Kyle Beachy; Seth Brodsky; Zachary Cahill; Elizabeth Chodos; Sarah Curran; David Finkelstein; Pamela Hieronymi; Joshua Jay; Sarah J. Johnson; Julia Kuo; David J. Levin; Antoni Miralda; Stephan Palmié; Mike Schuh; Edra Soto; Catherine Sullivan; Philip von Zwick; Andrea Zittel



Volume 3, Number 2 | Fall 2020

CONTRIBUTORS

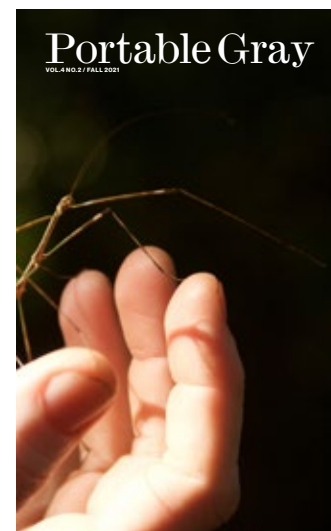
Carris Adams; Morehshin Allahyari; Fadi Baki; Robert Bird; Greg Burris; Zachary Cahill; Peter Cole; Franklin N. Cosey-Gay; Alireza Doostdar; Anthony Elms; Marc Fischer; Myles Francis; Danny Giles; Corinne Halbert; Nancy Rose Hunt; Jenn M. Jackson; Omar Kholeif; Sydney Lawrence; Catherine Malabou; Mike Mignola; Natacha Nsabi-mana; Antoinette Raggs; Jared Richardson; Dieter Roelstraete; Amelia Umuhire; Hamza Walker



Volume 4, Number 1 | Spring 2021

CONTRIBUTORS

Zarouhie Abdalian; Carris Adams; Victor Burgin; Julia Eckhardt; Chelsea A. Flowers; Theaster Gates; Liam Gillick; René Green; Susan Hiller; Kyle Bellucci Johanson; Gloria Maximo; Devin T. Mays; Antoni Miralda; Pope.L; Cauleen Smith; Mami Takahashi; Philip von Zwick; Gillian Wearing; Jan Verwoert



Volume 4, Number 2 | Fall 2021

CONTRIBUTORS

Kyle Beachy; Mark Philip Bradley; Zachary Cahill; Kittima Chareeprasi; Stephanie Cristello; Jennifer Ding; Patrick Flores; Mark Gonzales; Amira Hanafi; Nathalie Joachim; Omar Kholeif; Emily Hooper Lansana; Maud Lavin; Ryan Lay; LIR; Beatriz Santiago Muñoz; Sidney R. Nagel; Aram Sabbah; Alexis Sablone; Mike Schuh; Nick Sharratt; Jacqueline Stewart; Time Extraction Unit (TEU); Lee Weng-Choy

ABOVE: COVER VARIANTS

ABOUT THE GRAY CENTER FOR ARTS AND INQUIRY

The Richard and Mary L. Gray Center for Arts and Inquiry is a forum at the University of Chicago for experimental collaborations between artists and scholars. Gray Center activities take place all over campus (encompassing various divisions, departments, and programs), across the community, throughout the city, and beyond. Through its various programs—including the Mellon Residential Fellowships for Arts Practice and Scholarship, exploratory research initiatives, the monthly Sidebar conversation series, Gray Sound, an experimental music and sound performance series, and the arts and ideas journal *Portable Gray*, international conferences, and institutional collaborations—the Gray Center seeks to foster a culture of innovation and experimentation at the intersection of arts practice and scholarship.