# DRAWING ROOM

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Graphology

William Anastasi, Carl Andre, Fiona Banner, Anna Barham, Pierre Bismuth, Juliana Borinski, Marcel Broodthaers, Steffan Brüggemann, Tony Conrad, Sigmund Freud, Mekhitar Garabedian, Dean Hughes, Wim Janssen, Peter Kubelka, Anthony McCall, László Moholy-Nagy, Brian O'Doherty, Man Ray, Paul Sharits, Thomas Zummer

Curated by Edwin Carels
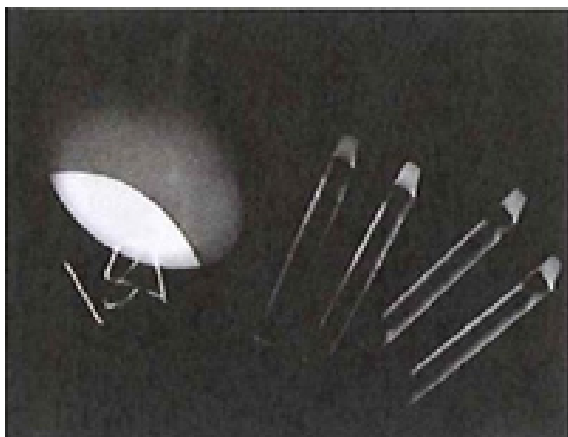
Left: László Moholy-Nagy *Photogram* 1925 (print 1970)
Photograph, 17.8 x 23.6cm
© László Moholy-Nagy / Collection FotoMuseum Antwerp

Right: Pierre Bismuth, *Following the Right Hand of Sigmund Freud* 2009
16 mm Film 01:30 min, silent
Courtesy Jan Mot, Brussels

Graphology explores a genealogy of automated drawing from a contemporary perspective. The scope of the exhibition reaches back to the beginning of the 20th century and includes artists working today to question the status and impact of a trace, produced through the interaction of man and machine. Under investigation are the techniques that translate direct experience into different forms of systematised representation, between the trace and the sign, between writing and drawing. *Graphology* investigates the ways in which drawing intersects with typography, photography, film and computer-graphics.

Automatic writing spans a long tradition, with an obvious strong moment during the heyday of Surrealism, as illustrated by the image of the typewriter on the cover of the first issue of 'La Révolution Surréaliste' (1924). This is typical of the range of techniques that have been employed by artists and writers to visualise their ideas, allowing for a particular tension between the hand and the medium, between automatism and automation.

The term 'graphology' implies a strong awareness of both medium specificity and human agency. A medium mediates, it is an agent; it sets its own standard, implies its own logic, it induces its own message. But so does the eye of the beholder. The exhibition focuses on the human hand as a living seismograph of inner life, but with extra attention to the 'mechanical unconscious of the machine' which imposes itself on the human eye. It considers how graphic techniques of reproduction, including those of the moving image, start to live their own lives.

Graphology is conceived by Edwin Carels (curator, M HKA, Antwerp and researcher in the arts KASK/Hogent). Chapters 1–4 formed a series of exhibitions at M HKA, Antwerp, Belgium, during

2011. This exhibition, chapter 5, evolved in collaboration with the Drawing Room as will chapter 6, *Graphology: drawing from automatism and automation,* a book that will be co-published with MER Paper Kunsthalle, Gent and M HKA, Antwerp, in June 2012. It will include images from all chapters of Graphology and essays by Edwin Carels, Ed Krčma and Thomas Zummer.

The exhibition explores the link between drawing and typography through works that use a diverse range of methodologies, from the type-written concrete poetry works produced by Carl Andre in the 1970s to work being produced today such as Fiona Banner's 'Mother', an interactive work that includes a reconstructed typewriter and a ream of paper. The work references both the roots of language and the frustrations associated with its short-comings. Dean Hughes' plinth-based work consists of strewn staples that, variously distorted through use and in disarray, begin to resemble a cryptic language. Stefan Brüggemann's 'Make See' (2009) is a work consisting of neon letters that are sprayed black each time they are exhibited, leading to the gradual obliteration of legibility. In works that range from hand-woven carpets to wall-drawings, Mekhitar Garabedian adopts his half-learned native Armenian language to collapse the distinction between legible words and image.

The parallels between photography and drawing are examined through the work of Pierre Bismuth and William Anastasi. Bismuth has made a series of 'Left Hand Tracing' works which fuse still or moving images of famous people with furiously scribbled lines. Graphology will include the 16mm film, 'Following the Right Hand of Sigmund Freud' (2009) in which these scribbled lines, which follow the movements of Freud's hand, are drawn with light, a reference to the origins of photography. William Anastasi's 'Pocket Drawings', which are a continuation of the 'Subway Drawings' he began in 1964, are presented as a series of modular, framed scribbles that are produced in the artists' pocket (a makeshift darkroom) as he takes a walk of a pre-determined duration.

The employment of electronic mediation and of generative procedures is explored through the contemporary work of Anna Barham and Wim Janssen, alongside work produced in the 60s by the Structuralist film-maker Paul Sharits and the artist and theorist Brian O'Doherty. O'Doherty's 'Boxed Duchamp', (1967-8) is part of a suite of works derived from mechanically produced 'cardiogram drawings' of Duchamp's heartbeat.

The durational unfolding of drawing, its linearity and capacity for rhythm, tie it inextricably to film. Anthony McCall's 'Pencil Duration' (1973) is generated through the setting of a simple task. The simplicity of means (household paint applied to cheap paper) used by Tony Conrad to produce 'Yellow Movie, 1/12-13/73' (1973) generates a movie that unfolds imperceptibly slowly and indefinitely. The presentation of Man Ray's 'La retour à la raison' (1923) as a strip of film that is displayed on a light box brings it back to its original drawn condition.

Graphology is developed in collaboration with Edwin Carels (curator, M HKA, Antwerp and researcher in the arts KASK/Hogent) from a series of exhibitions that took place at M HKA, Antwerp, Belgium, during 2011.

LIST OF WORKS:

1. **William Anastasi**
Pocket Drawing, 2000
Pencil on paper (folded, 8 fields)
21.7 x 27.9 cm; 30.7 x 36.9 cm
(framed)
Courtesy Thomas Rehbein Galerie,
Cologne

2. **Fiona Banner**
Mother, 2009
Reconstructed typewriter with paper
Interactive artwork
Courtesy the artist and Frith Street
Gallery, London

3. **Thomas Zummer**
*Drawing of an Electrostatic Image of a
Lightbulb*, 1998
Graphite and carbon on paper
95 X 75 cm (frame included)
Private Collection

4. **Peter Kubelka**
FILMS ON PAPER, 1958-1960
Typed cut-outs, made in exile
Courtesy the artist

5. **Juliana Borinski**
In the soul of film, 2010
12 black & white SEM photographs/
inkjet mat on pvc
16 x 17 cm each
Courtesy the artist & Gallery Jérôme
Poggi

6. **Man Ray**
Le retour à la raison, 1923
Black and white 35mm film on
lightboxes
Courtesy Centre Georges Pompidou,
Paris

7. **Tony Conrad**
Yellow Movie, 1/12-13/73,1973
Emulsion: sterling gray low lustre
enamel, thick textures. Base: pitch
black seamless paper
242.6 x 251.5 cm
Collection Mudam Luxembourg

N.B - A number of works are for sale -.
please enquire in the gallery office

8. **Paul Sharits**
Untitled, 1977
Ink on plexi
43.5 x 35.5 cm
Courtesy Frans Oomen

9. **Wim Janssen**
Corner Piece, 2011
Graphite, in situ installation
70 x 70 x 20 cm
Courtesy the artist

10. **Anthony McCall**
Pencil Duration (Long Strokes),
1974
Graphite on paper
93.5 x 93.5 cm (framed)
Courtesy Sprüth Magers, Berlin
London

11. **Mekhitar Garabedian**
*fig. a, a comme alphabet
(carpet, 2012)*
Handwoven carpet
300 x 210 cm
unique edition
Courtesy the artist

12. **Stefan Brüggemann**
Make Me See, 2009
White neon, black spray paint
20 x 187.5 x 4.2 cm
Courtesy the artist and Yvon
Lambert, Paris

13. **Carl Andre**
*Stillanovel Trial #
10;11;12,13;14;15,* 1972
Typewriter on paper, pen, pencil
29.6 x 21 cm each
Courtesy Konrad Fischer
Galerie

14. **Dean Hughes**
Bent Staples, 2008
Plinth dimensions: 110 x 60 x
60 cm, staples
Courtesy the artist

15. **Anna Barham**
Argent Minotaur Slept, 2012
HD video, silent, 8'08"
Courtesy the artist and Arcade, London

16. **Marcel Broodthaers**
Magic Slate (Ardoise Magique), 1972
11.6 x 8 x 0.5 cm; 28 x 23 x 5 cm
(framed)
Private collection. Courtesy Estate
Marcel Broodthaers

17. **Sigmund Freud**
*Drawing of the Spinal Ganglia and
Spinal Cord of Petromyzon,* 1878
Ink on paper
50 x 50 cm (framed)
Freud Museum London

18. **Sigmund Freud**
*Drawings of the Spinal Ganglia and
Spinal Cord of Petromyzon,* 1878
Ink on paper
50 x 50 cm (framed)
Freud Museum London

19. **Brian O'Doherty**
Portrait of Marcel Duchamp, 1966
Cardiogram reading, cardboard box,
10.5 x 5.7 x 4cm
Courtesy the artist

20. **László Moholy-Nagy**
Photogram 1925 (print 1970)
Photograph
17.8 x 23.6cm (20.4 x 25.3 cm framed)
Courtesy FotoMuseum Antwerp

21. **Pierre Bismuth**
*Following the Right Hand of Sigmund
Freud,* 2009
16 mm film 01:30 min, silent
Courtesy the artist and Galerie Jan
Mot, Brussels

Anthony McCall (born 1946) has a cross-disciplinary practice in which film, sculpture, installation, drawing and performance overlap. McCall was a key figure in the avant-garde London Film-makers Co-operative in the 1970s and his earliest films are documents of outdoor performances that were notable for their minimal use of the elements, most notably fire. After moving to New York in 1973, McCall continued his fire performances and developed his 'solid light' film series, conceiving the now-legendary Line Describing a Cone, in 1973. These works are simple projections that strikingly emphasise the sculptural qualities of a beam of light. In darkened, haze-filled rooms, the projections create an illusion of three-dimensional shapes, ellipses, waves and flat planes that gradually expand, contract or sweep through space. In these works, the artist sought to deconstruct cinema by reducing film to its principle components of time and light and removing the screen entirely as the prescribed surface for projection. The works also shift the relationship of the audience to film, as viewers become participants, their bodies intersecting and modifying the transitory forms.At the end of the 1970s, McCall withdrew from making art. Over 20 years later, he acquired a new dynamic and re-opened his 'solid light' series, this time using digital projectors rather than 16mm film. Through his involvement in expanding the notion of cinema, which enabled a more complex experience of projection, McCall has become a hero to a younger generation of artists working with film and installation. A renewed interest in his work has resulted in many screenings of his individual projections at museums and galleries internationally, as well as inclusion in major group exhibitions, such as *Into the Light: the Projected Image in American Art, 1964-77*, Whitney Museum, New York, 2001-02; *X-Screen: The Expanded Screen: Actions and Installations of the Sixties and Seventies*, Museum Moderner Kunst, Vienna, 2003-4; *Expanded Cinema: Film as Spectacle*, Event, Performance, Hartware Medien Kunstverein, Dortmund, 2004; *Eyes, Lies and Illusions*, Hayward Gallery, London, 2004; *The Expanded Eye*, Kunsthaus Zürich, 2006, and *Projections: Beyond Cinematic Space*, Hamburger Bahnhof, Berlin, 2006-07.

Brian O'Doherty (b. 1928 Ireland, lives and works in New York) emerged as a highly influential figure of the 1960s art scene. In addition to his work as a visual artist, he is a renowned writer and critic and a significant cultural figure on both sides of the Atlantic. The author of a number of books, including Studio and Cube (2007) and American Masters: The Voice and the Myth 1974, O'Doherty's seminal essay Inside the White Cube: The Ideology of the Gallery Space first appeared in 1976 in Artforum. His novel, The Strange Case of Mademoiselle P. 1992, received a prize from the British Society of Authors, while The Deposition of Father McGreevy 2000 was shortlisted for the 2000 Booker Prize. O'Doherty has long explored the multiple nature of identity and, in the course of his work, has adopted various personae, the most notable being Patrick Ireland. He adopted this identity in a public performance at the Project Arts Centre in 1972 as a protest lodged at the events of Bloody Sunday in Derry. He exhibited under this name for thirty-six years in numerous exhibitions, including Documenta, the Venice Biennale, and ROSC. O'Doherty has had retrospectives at the Smithsonian American Art Museum, the Elvehjem Museum, and P.S.1. In 2006, the new wing of the Dublin City Gallery The Hugh Lane was inaugurated with Beyond the White Cube: A Retrospective of Brian O'Doherty/Patrick Ireland (later to travel to New York University's Grey Gallery). With the establishment of an all-party government in Northern Ireland, the identity of Patrick Ireland was waked and buried in coffined effigy at the Irish Museum of Modern Art in 2008.

Carle Andre born 1935 in Quincy, Massachusetts (US) is known primarily for his sculpture, but also produced poetry from the early 1950s to the mid-1970s. Andre's poems, which were typed on a manual typewriter or hand-written, can also be read as drawings. They relate directly to the artist's three-dimensional work in that they incorporate the word as a compositional module, much like his signature use of bricks or metal plates. Loosely narrative in structure, the poems often include historical references and traces of autobiography. The poems obliquely evoke character and setting while incorporating various literary forms such as the sonnet, opera, or novel. Andre donated nearly 500 pages of his poetry to Chinati's collection, and the work was installed in its own building, in

vitrines designed by the artist, in 1995. Major exhibitions include: *Carl Andre: Black Wholes*, Kunsthalle Basel, Switzerland (2005); *Carl Andre, Works on Land*, Open Air Museum, Middelheim, Antwerp, Belgium (2001); *The Complete Poems*, Stedelijk Museum, Amsterdam (1994); *Carl Andre - Sculpture*, Museo d'Arte Contemporanea, Castello di Rivoli, Turin, Italy (1987); Museum of Modern Art, New York (1973); Solomon R. Guggenheim Museum, New York (1970).

Dean Hughes (b.1974 Manchester, UK) studied at Chelsea College of Art and Design, London between 1993-96. He was included in the British Art Show 5 in 2000 and his work was featured in Phaidon's 2005 book *Vitamin D New Perspectives in Drawing*. Recent group exhibitions include *Big Minis* at CAPC Bordeaux; *Lonely at the Top*, MUHKA Antwerp, and *Newspeak: British Art now*, Saatchi Gallery. Recent Solo exhibitions include Maria Stenfors Gallery (2014) and Cairn, Pittenweem (2014), and in June 2014 he curated *Ideas in things* at Maria Stenfors Gallery. Dean Hughes is represented by Maria Stenfors Gallery and he is currently Head of the School of Art at Edinburgh College of Art, University of Edinburgh.

Fiona Banner's (b. 1966, Merseyside, England) work explores the problems and possibilities of written language. Her early work took the form of 'wordscapes' or 'still films' – blow-by-blow accounts written in her own words of feature films, (whose subjects range from war to porn) or sequences of events. These pieces took the form of solid single blocks of text, often the same shape and size as a cinema screen. Banner's current work encompasses sculpture, drawing and installation but text is still at the heart of her practice. She recently turned her attention to the idea of the classic, art-historical nude, observing a life model and transcribing the pose and form in a similar vein to her earlier transcription of films. Often using parts of military aircraft as the support for these descriptions, Banner juxtaposes the brutal and the sensual, performing an almost complete cycle of intimacy and alienation.

Juliana Borinski (b. 1979, Rio de Janeiro, Brazil) is a Brazilian-German artist based in Paris. She studied at the Academy of Media Art Cologne in Germany with Jürgen Klauke, Valie Export and Siegfried Zielinski, where she graduated in 2007 with a MFA. Between 2004 and 2005 she studied at the Villa Arson, art school in Nice. She is working with moving and still images in the field of experimental photography, videography and media installation experimenting the conjunction between iconography and iconoclasm. From 2011- 2012 she was guest professor at the Free Arts department of the Royal Academy of Fine Arts, Ghent. She has exhibited in international contemporary art venues, amongst them: CPIF Île de France (2014); Fondation d'enterprise Ricard Paris (2013); Gallery Beton 7 Athens (2012); NIMk Amsterdam (2012); The Drawing Room London (2012); Muhka Antwerp (2011); Paço das Artes São Paulo (2007); TENT Rotterdam (2007); and Würtembergischer Kunstverein Stuttgart (2007). She is represented by Gallery Jérôme Poggi in Paris.

Marcel Broodthaers (b, 1924, Brussels. Died 1976, Cologne, Germany.) Originally a surrealist poet, Marcel Broodthaers founded a fictitious museum, the Musée d'Art Moderne, Département des Aigles, through which he organized exhibitions, publications, and films. Broodthaers was among the first artists to question the role of the institution, display, and text in an art object's reception. He died in 1976. In 1987, Benjamin H.D. Buchloh edited an anthology of Broodthaers's writing and interviews. The Walker Art Center, Minneapolis, and Institute of Contemporary Arts, London, have hosted solo exhibitions of his work; most recently, his work has been shown at the Palais des Beaux-Arts in Brussels (2001).

Mekhitar Garabedian (b. 1977 Syria, lives and works in Gent, Belgium) examines the position of the individual and the development of his identity in contemporary society shaped by migration. Using widely divergent media he examines how the rupture caused by migration continues to determine the present in a 'hauntological' way and how, linked to that, multilingualism shapes the position and

psyche of the migrant. Garabedian investigates the conceptual possibilities and potency of the work of art. Just as his personal history as a migrant is layered, his discourse reveals all kinds of quotations. In addition to numerous references to literature, music and philosophy his work also refers to other visual artists.

Paul Jeffrey Sharits (b. 1943, d. 1993) was born in Denver, Colorado to Paul Edward Sharits and Florence Romeo. Paul Edward and Florence had one more child, Jeffrey Leigh, a few years later. Having had demonstrated tremendous artistic abilities in art, Paul was awarded a full scholarship to The University of Denver's prestigious School of the Arts. Once he completed his Undergraduate studies, Paul married Frances Trujillo and began his master's studies at The University of Indiana in Bloomington where he had his only child, Christopher in 1965. Shortly after Christopher was born, Paul's mother, who was being treated for manic-depression, more commonly known as Bipolar Disorder, committed suicide. Paul was already fascinated with 16mm film by 1960 and had established a mentorship and friendship with filmmaker Stan Brakhage. Already known for his Structuralist Film Exploration, Paul taught at Maryland's Art Institute and Antioch College in Yellow Springs, Ohio before being recruited by Gerry O'Grady to teach at The University of Buffalo's Media Studies Department in Buffalo, New York where he remained a popular professor until his death. He divorced Frances in 1969. Paul's younger brother Jeffrey, an accomplished filmmaker in his own rights, suffered from Bipolar Disorder, tragically committed suicide in Berkley, California in 1980. Paul, who was also Bipolar, committed suicide in Buffalo, New York on July 8, 1993. His son Christopher writes about his affliction with Bipolar Disorder in Denver, Colorado with his family.

Pierre Bismuth (b. France 1963, lives and works in London, Brussels and New York) was nominated for the first Marcel Duchamp Prize in France in 2001. He has had solo exhibitions at Kunsthalle, Vienna (1997), the Centre d'art Contemporain de Bretigny (2001) and the Kunsthalle, Basel (2001). His group exhibitions include 49th Venice Biennale and Manifesta 4, Frankfurt in 2002. Bismuth's idea is not to mimic strictly but to theatrically reproduce a part of reality. This willingly induces deception as the gallery is presenting nothing more than a pre-existing element. Bringing out this non-event, Bismuth expresses his desire for nothing to happen. He advocates taking a step back and considering things in their current state instead of constantly striving forward and chasing novelty. Bismuth intends to break the usual codes of representation and to encourage reflection by distancing the illusion of representation. He tackles the gallery space directly with a mise-en-abyme of real and staged, true and fictionalised reality. These disturbing processes generate an impression of detachment and estrangement, leading the viewer to interrogate the true nature of things; what is a real reception if not another stage set? Through the narration and thus dramatisation of this fragment of reality, and the juxtaposition of original and staged, Bismuth aims to interrupt the pre-established interpretations of everyday images and objects, inviting the 'passive' viewer to take a renewed look at his surroundings.

Stefan Brüggemann (b. 1975, Mexico City) is keen on thinking up titles. So far he has compiled a list of 1,271 of them ('Show Titles vol. #1', 2000–6), creating for himself an index of imaginary exhibitions. It could be argued that some current forms of art practice are engaged in discovering the inevitable, extracting singularity from banality in order to bring about the return of the new. In the light of these demands two actions recur in Brüggemann's work that suggest the rudiments of a response: the first is reversal or, perhaps more fittingly, perversion (a statement turned back on itself, for instance, or a declaration that declares its own failure); the second is erasure (for example, partially blacked-out neon or over-painted enlarged digital prints featuring a mixture of the artist's own photos and found pop imagery, as in his series of six 'Obliteration Works' on show here, all 2008). Both of these actions develop into formulae, the latter for a process of editing that brings about a pause amid the breathless succession of fashion imagery, negation serving to render unique

the otherwise infinitely reproducible, and the former for something approaching the strategic distribution of vacancy, indifference and silence.

Thomas Zummer is an independent scholar and writer, artist and curator. He is a frequent lecturer on philosophy, aesthetics, and the history of technology, and has taught at Brown University, New York University, The New School, the Transart Institute/Linz, and Tyler School of Art/Temple University. He is currently a Regular Visiting Professor in the Transmedia programme/post-graduate at the Hogeschool Sint-Lukas/Universiteit Leuven in Brussels, and Faculty in Philosophy at the Europäische Universität für Intisziplinare Studien/European Graduate School (EUFIS/EGS), Saas-Fee, Switzerland. In the United States, he is associate professor and director of the graduate program in Graphic and Information Design at Central Connecticut State University. Zummer holds a Ph.D. in philosophy and media/communications studies, and currently lives and works in Brooklyn, NY. Thomas Zummer's art is unique in the focus on process that expands notions of mediums. He has curated exhibitions at CinéClub/Anthology Film Archives, Thread Waxing Space, Wexner Center for the Arts, the Katonah Museum of Art, and the Palais des Beaux-arts/Brussels. *CRASH: Nostalgia for the Absence of Cyberspace*, an exhibit curated by Thomas Zummer in 1994, broke new grounds in the possibilities of digital exhibitions. The show was curated in collaboration with Robert Reynolds and dedicated a large portion of its space to the exhibition of digital and online works, and using works as and in other forms of transmission. The show has a book edited by Thomas Zummer and Robert Reynolds that was published by Thread Waxing Space.

Tony Conrad (b.US 1940, lives and works in Buffalo, N.Y.) is known in various circles as an avant-guarde video artist, experimental filmmaker, musician/composer, sound artist, teacher and writer. Along with John Cale, Angus MacLise, La Monte Young, and Marian Zazeela Conrad was a co-founder of the Theater of Eternal Music, which utilized non-Western musical forms and sustained sound to produce what they called dream music. Their collective work *Day of Niagara* (1965) is one of the earliest examples of the work of the new minimal composers/performers. Graduate of Harvard University in 1962, Conrad teaches at the Department of Media Study at S.U.N.Y. Buffalo.

William Anastasi (b.US 1933, lives and works in New York) will be represented by 'Pocket Drawing', a continuation of the 'unsighted' drawings that he began in 1964 with his 'Subway Drawings' series. In all of his work Anastasi attempts to relinquish control and distance ego and authorship. He acts as a passive conduit through which art passes, finding chance more intriguing than volition. William Anastasi was born in Philadelphia, Pennsylvania on August 11, 1933. He studied at the University of Pennsylvania from 1953 to 1958. He is an artist noted for his conceptual coolness and seriously irreverent wit.