

# MARKING LANGUAGE

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Pavel Büchler, Johanna Calle, Annabel Daou, Matias Faldbakken, Karl Holmqvist, Bernardo Ortiz, Shahzia Sikander

Drawing Room, London: 10 October – 14 December 2013

Throughout the twentieth century, and in particular since the 1960s, artists have mined language for the subject and matter of their art, incorporating the mode, format and meaning of text into their work. For their first collaborative project, Drawing Room, London and Drawing Center, New York, present parallel exhibitions that explore the relationship between linguistic communication and drawing in recent art. In each case the selected artists take language and the written word as the subject of their work. They re-examine the codes, symbols, and structures of language, while at the same time acknowledging and harnessing the personal and cultural context in which the work is produced. Rather than denying the subjective, expressive form of language, as many artists sought to do in the 1960s, or foregrounding language's key role in defining identity, as others did in the 1980s and '90s, the artists in the parallel exhibitions articulate paths between the formal properties and coded meanings of words and text. In short, these exhibitions investigate drawing and writing as distinct yet interrelated modes of expression.

A fully illustrated catalogue of both exhibitions will include essays by Claire Gilman (Curator, Drawing Center, New York), Melissa Gronlund (an editor of *Afterall* and a writer on contemporary art based in London) and Kate Macfarlane (Co-Director, Drawing Room, London).

### **Marking Language Seminar** 10 October 2013

Artists Pavel Büchler, Johanna Calle, Annabel Daou, Karl Holmqvist and Bernardo Ortiz in conversation with Melissa Gronlund (an editor of *Afterall* and a writer on contemporary art based in London) and David Markus (writer and art critic based in New York).

## DRAWING TIME, READING TIME

Carl Andre, Jen Bervin, Marcel Broodthaers, Pavel Büchler, Guy de Cointet, Mirtha Dermisache, Sean Landers, Nina Papaconstantinou, Allen Ruppersberg, Deb Sokolow, Molly Springfield

Drawing Center, New York: 14 November 2013 – 15 January 2014





## MARKING LANGUAGE

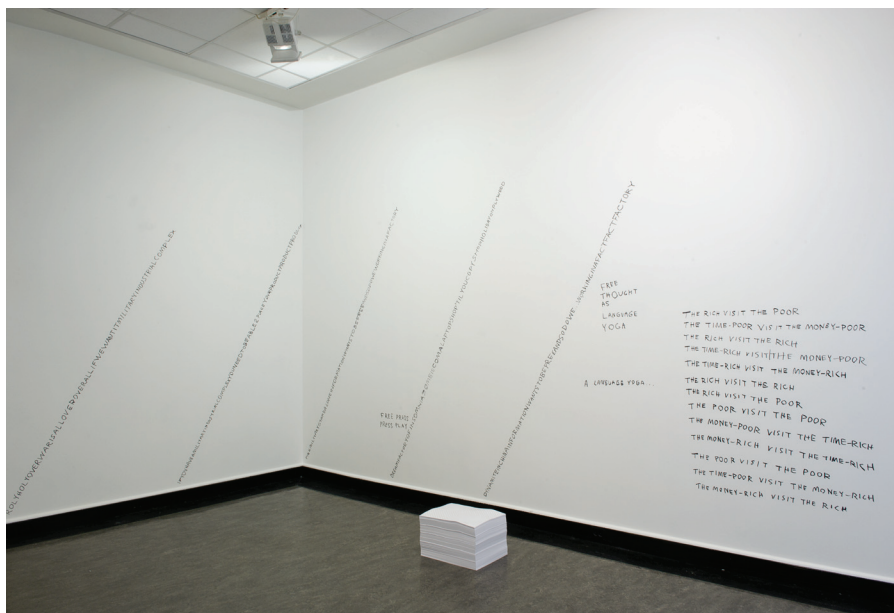
Kate Macfarlane

*Marking Language* includes work being made today by seven artists from different parts of the world: Pavel Büchler, Johanna Calle, Annabel Daou, Matias Faldbakken, Karl Holmqvist, Bernardo Ortiz, and Shahzia Sikander. The manner in which written communication manifests in the work of these artists is two-fold. On one level, written language has subject matter and meaning; on another, the physical characteristics of letters and words are used as formal devices. The artists in *Marking Language* use a range of means to divorce language from linear narrative, for example, by fragmenting words and phrases, or by including multiple and contradictory graphic languages and by giving form to phonetic words and expressions. Whilst not necessarily overt, the artists share a preference for challenging authority, for adopting strategies that are variously anarchic, banal, and mute, and for exploiting both the multiple meanings that language has to offer and its visual richness. The work can be seen as a reflection of the fragmentation of our reality, despite the illusion of world-wide connection, and a yearning for intimate and meaningful dialogue.

Shahzia Sikander was born in Lahore, Pakistan (1969), and moved to New York as a young adult. Her work is informed by a mix of cultural references – Hindu, Muslim, Christian, and Classical, both mythological and folkloric – which are combined with contemporary politics and popular culture as a means to sabotage a singular, culturally authoritative voice. At college in Lahore she received tutelage in miniature painting and developed an interest in the way in which text is segregated from image, especially in the Indo-Persian tradition. She has noted that “historical miniature paintings (illustrations) were often torn out of their original book context. This created a disjuncture and a visual unfamiliarity with the Arabic/Persian script accompanying the paintings... Often the use of writing for me draws upon such implications as I think about translation’s relationship to a tradition, and tradition with all its inherent redactions.”<sup>1</sup>

Sikander’s practice is inspired by her reading of poetry and literature and text also takes shape in the work itself. For example, in her new work for *Marking Language* Sikander takes a verse from a ghazal by the Urdu poet Ghalib (1797-1870): “The cypress, despite its freedom, remains captive to the garden.” The ghazal is a form of poetry which, according to Faisal Devji, is ultimately untranslatable.<sup>2</sup> Much





of Sikander's work explores ideas about translation and asks the question, "What is the distance between the original and its translation and at what point does the translation become an original?"<sup>3</sup> The new work is made through the application of drawn layers that are built out of contradictory visual languages, including the abstracted Gopi hairstyle, swarms of arrows that oppose one another, and the verse from the ghazal, written in Urdu. In the artist's words: "The use of writing often plays upon the idea of exactitude and uncertainty. By repetition and layering, text becomes fluid and chaotic. In the process of translation, what is revealed, the fluidity of the language or the obscurity of the meaning?"<sup>4</sup>

The work of Karl Holmqvist (born 1964, Vasteras, Sweden) takes the form of poetry, performance, installation, and photography. His poems are made up of quotations from diverse sources, including lines from songs, poems, slogans, and political speeches. These cohere – become his – through the lilting monotone that he adopts in their oration, and through the careful arrangement of the words he writes on walls in black marker. With reference to his work for *Marking Language*, Holmqvist says: "I think of the graffiti, sculpture, and reading as different ways to have language occupy space. One of the things I'm interested in in working with written and spoken

words is how language seems to be at least two things: the actual letters and the way they look, and the thing they describe that is then pictured in the reader or listener's mind and that can stay on in memory."<sup>5</sup>

Holmqvist was a punk rocker, and though poetry was very unfashionable in that scene – was somehow embarrassing, certainly to deliver – he saw it "as a vehicle for communicating with and between people. It's basically something that anyone can do: you can use pen and paper, or if you can't afford paper, you can just write on the wall ...."<sup>6</sup> Holmqvist borrows phrases and expressions to create his poetry in recognition that "that's what language is anyway. We learn to speak by imitating – our parents, other people, teachers – and it's always about repetition."<sup>7</sup> In the same vein, his Lettriste sculptures – words that are fashioned in an ad hoc manner from pieces of wood, covered in tin foil – nod to the Lettrism of Isou, whose poems broke language down to the letter.<sup>8</sup>

Lettrism evolved into the Situationist International, a movement whose disparate members attempted to find effective channels through which to critique consumer capitalism. Sharing similar concerns, Matias Faldbakken (born 1973, Oslo, Norway) quotes earlier art styles as part of his multi-faceted strategy. For example, *Untitled (Canvas #26)* (2009) echoes Ad Reinhardt's series of square black painting (begun in 1963 and continued until his death). He adopts Reinhardt's 60-inch-by-60-inch format but otherwise uses very different devices to deliver a certain blankness of expression. This work is typical of Faldbakken's studied carelessness, which results in an ambiguity as to the meaning of the words. Drawn with a ruler and deliberately overlapping, the words can be read as either "THE HILLS" or "THE HELLS." The final letter, an "s" on its side, begins the transformation into a swastika, giving symbolic weight to the negative reading of "hell."

Faldbakken also writes fiction, and like his visual work, his *Scandinavian Misanthropy* trilogy is open to a plurality of meanings.<sup>9</sup> Though his novels are written in a straightforward, narrative style, his visual art exploits illegibility and irrationality as he searches for the in-between space of "uncommunicative abstraction."<sup>10</sup> In *Untitled (Garbage Bag Grey #4, #7 and #10)* (2010), Faldbakken has daubed grey plastic garbage bags with a range of graphic marks. The serial nature of the work, and its blackness, again references Reinhardt. It is not clear whether the graphic marks are intended as diagrams or words, but their faltering characteristics nevertheless render them mute.

When Pavel Büchler (born 1952, Prague, Czechoslovakia) arrived in the UK in the early 1980s he had hardly any knowledge of English. He has described how at this time he "made drawings of deaf and dumb sign language, which I drew without



looking, and this gradually helped me to find another way to subvert what we generally expect from linguistic communication and how to use various ‘surprises’ which emerge directly from the logic and structure of language – to one’s own aesthetic ends.”<sup>11</sup> Emanating from this early work, *Conversational Drawings 1* (2007) is a series of fourteen drawings that straddle the London and New York shows. They show hands engaged in shadow puppetry, but the resulting shadows are withheld. This is one of a number of series in which the object of demonstration is missing. The motivation for making these works is the idea that demonstration or instruction is an incitement to conversation, which Büchler believes to be the role of art. The image is impermanent due to the nature of the carefully chosen “tractor-feed” carbonless copy paper; in time the images will deteriorate and eventually disappear altogether. Büchler’s investment of skill in his drawings is often meant to be construed as futile labour; his main interest is not in the production of artworks but in the role of the artist as “a catalyst for somebody else’s imagination – that’s the only meaningful role I recognise.”<sup>12</sup>

Bernardo Ortiz (born 1972, Bogotá, Colombia) shares Büchler’s interest in riddles, metaphor, and ambiguity. Ortiz explains his approach as “exploring a territory,” which helps him get around the notion of the art work as a contained and finite object. One of his formal strategies involves pinning his drawings to a wooden structure affixed to the wall as “a way of keeping in touch with the gross materiality that many times a work of art tries to hide.”<sup>13</sup> The individual drawings explore the page as both a material support and a “discursive space.”

Ortiz has suggested: “writing can also be a compulsive act. Not necessarily an act of meaning. Not necessarily a meaningful act.” His work for *Marking Language* is composed like a musical score that has recurring themes or motifs. The first theme is an inventory of eternally deferred actions, with one example taking the form of sheets of art paper that have grown mold. These sheets were given to the artist some years ago, in exchange for labour, and always felt too precious to use. The second theme is a “pictorial” Spanish translation of Frank O’Hara’s poem *Why I’m not a Painter*, which aims to expose all the doubts that are implicit in the act of translating. In the artist’s words: “Like a painting in which you can see each and every layer. I transcribe poems regularly. They are a kind of drawing. Sometimes a verse might be repeated all over a page. Words that grow like fungi.”<sup>14</sup>

On the day *Marking Language* opens, Annabel Daou (born 1967, Beirut, Lebanon) will repeatedly write the phrase “I’m doing research for my practice” in chalk pencil onto a blackboard over a nine-hour period. Referencing John Baldessari’s *I Am Making Art* (1971), Daou’s durational work represents “Limbo,” part one of a series of performances







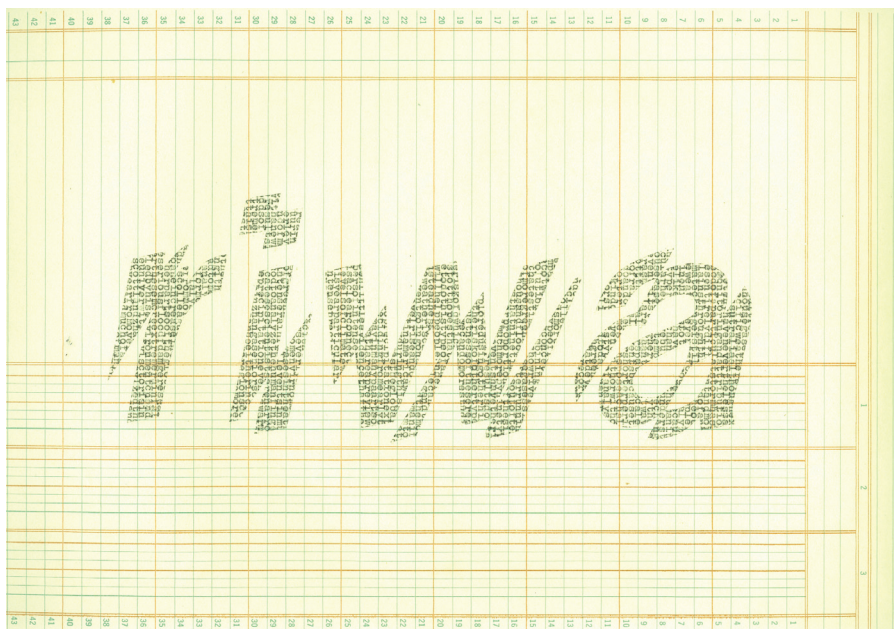


collectively titled *The Punishments*, which take the themes of Dante's descent into hell to critique the social and political aspects of making art today. The performance involves a task that is as meaningless as a school punishment, and it questions the idea of drawing as a preliminary or secondary medium as well as performance as art-making.

*Civil Societies* (2013) continues Daou's exploration into the ways in which phonetic transliteration both aids and hinders cross-cultural communication. The work comprises a series of English curses and civilities transliterated into Arabic, alongside Arabic curses and civilities translated into English. These are written on correction tape, a fragile material attached directly to the gallery wall. It is only when spoken that sense can be made of these phonetically transliterated words. The material fragility of the support on which the words are written suggests their essential insubstantiality – as once uttered, they disappear, ensuring only fleeting relevance. Daou says: "the use of English and Arabic specifically is not intended as a statement about personal identity or a judgment on any specific culture. More important than issues of multiculturalism is the emptying out of meaning in a sound-byte driven society. This also pertains to the language used around art, which often relies on a conventional theoretical vocabulary evacuated of much of its ideational content..."<sup>15</sup>

*LLUVIAS (RAIN)* (2012-13) by Johanna Calle (born 1965, Bogotá, Colombia) manifests as an accumulation, a gathering storm of letters, which are fragmented and stuttered onto ledger paper to form words. Each fragmented letter in *LLUVIAS* is made up of sections of typewritten words that are taken from texts about precipitation extremes, ethno-linguistics, and the situation of indigenous peoples in Colombia today. The letters spell some of the phonetic expressions used by these people, which are passed verbally from generation to generation, to describe different types of rain. Many of these tribes and their languages have disappeared, most during the twentieth century. *LLUVIAS* includes oral expressions from sixty-eight languages that are still in use and have rarely been transcribed.

Since 1998, Calle has adapted a range of manual typewriters to enable her to work on a larger scale and to create denser texts. The ground for *LLUVIAS* is found ledger paper, a rich source of both form and meaning that she has used for a number of years. For Calle, ledger paper represents individual powerlessness in the face of bureaucracy, particularly for marginalized and indigenous peoples. It is also susceptible to fading, erasing, and alteration; it is trapped by its material condition and resistant to reproduction. Typewritten words and ledger paper provide Calle with the means to explore her concern for environmental and social issues in an objective manner and without resorting to sentimentalism.



Büchler has suggested that ‘The poetic is the ‘nothing’ in the everyday world. Another way of putting it is to make a distinction between information and poetics... Art is a protest against the authority of language; information is an imposition of authority’.<sup>16</sup> The artists in *Marking Language* draw inspiration from a wide range of texts and utilise the multiple modes that drawing offers to resist singular, authoritative viewpoints. These multi-layered works invite their “readers” to seek a plurality of meanings that are personal to them and that can be a catalyst for their imagination.

- 1 Shahzia Sikander, personal correspondence with the author, July 2013.
- 2 In a very informative essay about the poetry of Ghalib and the manner in which Sikander exploits its riches, Faisal Devji suggests that “such writing cannot be a medium for translation, universal or conceptual. As a form of representation, writing betrays conceptual authority, possessing instead a life of its own.” See Faisal Devji, “Translated Pleasures,” in *Shahzia Sikander* (Chicago: The Renaissance Society, University of Chicago, 1998), 11–15.
- 3 Shahzia Sikander, personal correspondence with the author, July 2013.
- 4 Ibid.
- 5 Karl Holmqvist, personal correspondence with the author, July 2013.
- 6 Kayla Guthrie, “Words are People: Q+A with Karl Holmqvist,” *Art in America* [online], June 8, 2012, <http://www.artinamericamagazine.com/news-opinion/conversations/2012-06-08/karl-holmqvist-alex-zachary-peter-currie-moma/>
- 7 Ibid.
- 8 Lettrism was initiated by Jean-Isidore Goldstein (1925–2007), known as Isou, a Romanian artist who arrived in Paris at the end of the World War II. He was first a sound poet, producing poetry reminiscent of the Dadaists Tristan Tzara and Raoul Hausmann. Later he developed a form called “hypography,” a mixture of letterforms and symbols, which he believed could create a new kind of subjectivity.
- 9 Written under the pseudonym Abo Rasul, Faldbakken’s Scandinavian Misanthropy Trilogy includes *The Cocka Hola Company* (2001), *Macht und Rebel* (2003), and *Unfun* (2008).
- 10 Matias Faldbakken interviewed by Luigi Fassi, “A Million Ways to Say No,” *Mousse Magazine* (March 2009), 12.
- 11 Pavel Büchler quoted in Jarolsav Añdel, “Mr Büchler Wrote To Me,” in *Pavel Büchler: marná práce* (Prague: DOX Centre for Contemporary Art, 2010), 16.
- 12 Pavel Büchler in conversation with Charles Esche and Philippe Pirotte in *Absentminded windowgazing* (Rotterdam: Veenman Publishers, 2007), 165.
- 13 Bernardo Ortiz, artist’s statement, 2012, unpublished.
- 14 Bernardo Ortiz, personal correspondence with author, February 2013.
- 15 Annabel Daou, personal correspondence with author, July 2013.
- 16 Pavel Büchler quoted in an essay by Jarolsav Añdel, ‘Labour in vain’, exhibition catalogue, DOX Centre for Contemporary Art, Prague, 2010, 96.



## LIST OF EXHIBITED WORKS

### Pavel Büchler

Conversational Drawings 1, 2007  
14 drawings on 'tractor-feed'  
carbonless copy paper  
(series split with Drawing Center,  
New York)  
21.5 × 28 cm (32 × 37 cm framed)  
Courtesy the artist and Max  
Wigram Gallery, London  
(p.10)

### Johanna Calle

LLUVIAS (RAIN), 2012–13  
Typed text on ledger paper  
97 drawings of various  
dimensions  
Photo credit: Juan Pablo  
Gutiérrez  
Courtesy the artist and Casas  
Riegner Gallery, Bogotá  
(p.12)

### Annabel Daou

*study for civil societies*, 2013  
Ink on repair tape  
two scrolls each approx.  
1524 × 1.27 cm  
Courtesy Annabel Daou and  
Galerie Tanja Wagner, Berlin  
  
*civil societies*, 2013  
Ink on repair tape  
265.7 × 1.2 cm  
Courtesy Annabel Daou and  
Galerie Tanja Wagner, Berlin  
  
*study for I'm doing research for  
my practice*, 2013  
Chalk pencil on paper  
853.4 × 101.6 cm  
Photo credit: Mark Dalessandro  
Courtesy Annabel Daou and  
Galerie Tanja Wagner, Berlin  
(cover)

### Matias Faldbakken

*Untitled (Garbage Bag Grey #4)*,  
2010  
Marker pen on grey plastic bag /  
framed  
124.5 × 79 × 0.1 cm  
134.4 × 88.2 × 4.5 cm (framed)  
Courtesy of the artist and Simon  
Lee Gallery, London/Hong Kong  
Danjuma Collection  
  
*Untitled (Garbage Bag Grey #7)*,  
2010  
Marker pen on grey plastic bag /  
framed  
124.5 × 79 × 0.1 cm  
134.4 × 88.2 × 4.5 cm (framed)  
Courtesy of the artist and Simon  
Lee Gallery, London/Hong Kong  
Danjuma Collection  
  
*Untitled (Garbage Bag Grey #10)*,  
2010  
Marker pen on grey plastic bag /  
framed  
124.5 × 79 × 0.1 cm  
134.4 × 88.2 × 4.5 cm (framed)  
Courtesy of the artist and Simon  
Lee Gallery, London/Hong Kong  
Danjuma Collection  
(p.7)  
  
*Untitled (Canvas #26)*, 2009  
Graphite (applied with ruler) on  
Belgian linen / Wooden stretcher  
152.5 × 152.5 × 4 cm  
Courtesy of the artist and Simon  
Lee Gallery, London/Hong Kong  
Alegre Sarfaty Collection, New  
York / London / Sao Paulo

### Karl Holmqvist

*Untitled (Wall Drawing)*, 2013  
Magic Marker on wall  
Courtesy the artist  
  
*Untitled (Lettriste Sculpture)*, 2013  
Aluminium foil on wood  
Site specific work with sculptural  
element, 2013  
Courtesy the artist  
  
*The Visit* (not exhibited)  
Installation view, Bergen  
Kunsthall, Bergen 2012  
Photo: Thor Brødreskift  
Courtesy the artist  
(p.4)

### Bernardo Ortiz

*Untitled*, 2012–13  
Multiple sheets of paper –  
gouache on paper with fungi,  
electrostatic print on paper &  
graphite and ink on paper, hung  
on balsa wood  
Courtesy the artist and Casas  
Riegner Gallery, Bogotá  
  
*Untitled*, 2012  
Graphite and ink on paper  
35 × 25 cm  
Photo credit: Oscar Monsalve  
Courtesy the artist and Casas  
Riegner Gallery, Bogotá  
(p.8/9)

### Shahzia Sikander

*Epistrophe*, 2013  
Ink on paper  
3 panels, each 160 × 165 cm  
Photo credit: Adam Reich  
Courtesy the artist and Pilar  
Corrias, London.  
(p.2, detail)

## BIOGRAPHIES

**Pavel Büchler** b.1952 Prague, Czechoslovakia; lives in  
Manchester. Selected solo: The Whitworth Art Gallery,  
Manchester (2013); Contemporary Art Museum St.  
Louis, St. Louis (2011); Kunstparterre, Munich (2010);  
DOX, Prague (2010). Selected group: *Postscript:  
Writing After Conceptual Art*, Denver Museum of  
Contemporary Art and Power Plant, Toronto; *Dot.  
Systems*, Wilhelm Hack Museum, Ludwigshafen;  
*Les Marques Aveugles*, Centre D'Art Contemporain,  
Geneva; *Under Destruction*, Swiss Institute, New York;  
*Image Projected Until It Vanishes*, Museion, Bolzano.

**Johanna Calle** b. Bogotá, Colombia, 1965; lives in  
Bogotá. Selected solo: Krizinger Gallery, Vienna,  
Austria (2013); Sàn Art, HCM City, Vietnam (2012);  
Museum of Latin American Art, Long Beach, USA  
(2011); MUZAC, Córdoba, Colombia; Zona Maco  
Sur, Mexico City (2011); Fundación Teorética, San  
José, Costa Rica (2008). Selected group: *When  
Attitudes Became Form, Become Attitudes*, Wattis  
Institute for Contemporary Arts, San Francisco; *The  
Air We Breathe*, SFMOMA, San Francisco; *'Untitled'*, 12  
Istanbul Biennial, Istanbul; 7th Bienal de Mercosur,  
Porto Alegre, Brazil.

**Annabel Daou** b. Beirut, Lebanon, 1967; lives in New  
York. Selected solo: Galerie Tanja Wagner, Berlin  
(2012); Josee Bienvenu Gallery, New York (2012);  
Conduit Gallery, Dallas (2009); David Winton Bell  
Gallery, Brown University, Providence (2009). Selected  
group: *Art=Text=Art: Drawing, prints and artists'  
books from the Sally and Wynn Kramarsky Collection*,  
The Hafnarfjörður Centre of Culture and Fine Art,  
Hafnarfjörður, Iceland and touring; *Drawn/ Taped /  
Burned: Abstraction on Paper*, Katonah Museum of Art;  
*Close Encounters 2*, The Nathan Cummings Foundation,  
New York; *Political / Minimal*, Kunstwerke, Berlin/  
Muzeum Sztuki w Łodzi, Łódź, Poland.

**Matias Faldbakken** b.1973, Oslo, Norway; lives in  
Oslo. Selected solo: Le Consortium, Dijon (2013);  
OCA, Oslo and Wiels Contemporary Art Centre,  
Brussels; Museum Boijmans van Beuningen,  
Rotterdam (2013); The Power Station, Dallas (2013);

Kunsthalle Fridericianum, Kassel, (2010); Neue  
Aachener Kunstverein, Aachen (2010); IKON Gallery,  
Birmingham, and the National Museum of Oslo  
(2009); Kunsthalle St. Gallen, Switzerland (2009).  
In 2012 Faldbakken participated in Documenta 13 in  
Kassel.

**Karl Holmqvist** b. Vasteras, Sweden, 1964; lives  
in Berlin. Selected solo: Kunsthall Charlottenborg,  
Copenhagen (2013); Moderna Museet, Stockholm  
(2013); dépendance, Brussels (2013); Bergen Kunsthall,  
Bergen (2012); Badischer Kunstverein, Karlsruhe  
(2010); the living art museum, Reykjavik (2008).  
Selected group: *Doppelgänger The Separate*, European  
Centre for Contemporary Art Projects, Strasbourg;  
*54th Biennale Venice*, 2011; *Manifesta 8*, Murcia /  
Northern Africa; *Swedish Conceptual Art*, Kalmar  
Konstmuseum; *The Malady of Writing. A project on text  
and speculative imagination*, MACBA Barcelona.

**Bernardo Ortiz** b. Bogotá, Colombia, 1972; lives in  
Bogotá. Selected group: *Ephemeroptarae*, TBA21,  
Vienna (2013); *Prix Canson Nominees Exhibition*,  
Petit Palais, Paris (2013); *30th Sao Paulo Biennial*,  
Brazil (2012); *A Terrible Beauty is Born*, II Biennale  
d'Art Contemporain de Lyon, France (2011); *Beuys  
and Beyond, Teaching as Art*, Deutsche Bank, Casa  
Republicana, Biblioteca Luis Angel Arango, Bogotá,  
Colombia (2011); and *MDE07*, Museo de Antioquia,  
Medellin, Colombia (2007).

**Shahzia Sikander** b. 1969, Lahore, Pakistan; lives in  
New York City. Selected solo: Linda Pace Foundation,  
San Antonio (2012), Mass Art, Boston (2011) San  
Francisco Art Institute (2010) Cooper Hewitt  
National Design Museum, New York (2009) Ikon  
Gallery, Birmingham (2008); daadgalerie, Berlin  
(2008); Irish Museum of Modern Art, Dublin (2007);  
Museum of Contemporary Art, Sydney (2007); Miami  
Art Museum, Miami (2005); The San Diego Museum  
of Art, San Diego (2004); Hirshhorn Museum and  
Sculpture Garden, Washington D.C (2000), Whitney  
Museum of American Art, New York (1999) and the  
Renaissance Society, Chicago (1998).

## ARTIST READING LISTS

### Pavel Büchler

The Castle (and his stories and diaries)  
by Franz Kafka  
The Life and Opinions of Tristram Shandy,  
Gentleman by Laurence Sterne  
Watt (and some of his plays) by Samuel Beckett  
Man without Qualities by Robert Musil  
The Shape of Things by Vilém Flusser  
Silence by John Cage  
Other People's Trades by Primo Levi  
Remarks on Colour by Ludwig Wittgenstein  
Homo Ludens by Johan Huizinga  
Fragments of a Journal by Eugène Ionesco

### Johanna Calle

Mimesis and Alterity. A particular history of the  
senses by Michael Taussig  
Silent Music and Invisible Art, in Natural History  
by Edmund Carpenter  
Acid Rain, Science and Politics in Japan by Kenneth  
E. Wilkening  
Arte Indígena no Brasil: agencia, alteridade e relacao  
by Els Lagrou  
Los indígenas colombianos, hoy: Su situación real,  
problemas y alternativas by Myriam Jimeno  
Santoyo  
Resguardos Indígenas, ganadería y conflictos sociales  
en el by Florez Bolívar & Solano de las Aguas  
Etimología by Yakov Malkiel  
Las cuatro estaciones Mitología y estructura social  
entre los U'wa by Ann Osborn

### Annabel Daou

Rules of the Game by Michel Leiris (4 volumes,  
2 translated into English – “Scraps” and  
Scratches”)  
A Short History of Decay by E.M. Cioran  
Laure: the Collected Writings by Laure (Colette)  
Peignot (Author) , Jeanine Herman (Translator)  
How to Live Together (Comment Vivre Ensemble)  
by Roland Barthes  
The Gaze of Orpheus and other Literary Essays  
by Maurice Blanchot, translated by Lydia Davis  
Malone Dies by Samuel Beckett

### Karl Holmqvist

The Story of Venus and Tannhauser  
by Aubrey Beardsley  
Isis Unveiled by Helena P. Blavatsky  
Hebdomeros by Giorgio de Chirico  
The Book of Lies by Aleister Crowley  
Vuluptuous Panic by Mel Gordon  
Goodbye to Berlin by Christopher Isherwood  
Hustlers Grotto by Yayoi Kusama  
Delirious New York by Rem Koolhaas  
Turn Off Your Mind by Gary Valentin Lachman  
Not Me by Eileen Myles  
Selected Poems and Translations by Ezra Pound  
The Stones of Venice by John Ruskin  
The Moire Effect by Lytle Shaw  
The Public Image by Muriel Spark

### Bernardo Ortiz

Austerlitz by W.G. Sebald  
The Rings of Saturn by W.G. Sebald  
The Collected Poems of Frank O'Hara  
by Frank O'Hara  
Poesía Completa by Alvaro Mutis  
Baladas y Canciones by Leon De Greiff  
El Cuervo blanco by Fernando Vallejo  
Diccionario de construcción y regimen de la lengua  
española by Rufino Jose Cuervo  
Correction by Thomas Bernhard  
La literatura Nazi en America by Roberto Bolaño  
El mal de Montano by Enrique Vila-Matas

### Shahzia Sikander

Myth as Stolen Language in Mythologies  
by Roland Barthes  
In Paul Klee's Enchanted Garden (catalogue of  
exhibition at Bergen Art Museum, Henie Onstad  
Art Center, Zentrum Paul Klee, Bern)  
In Other Rooms Other Wonders by Daniyal  
Mueenuddin  
Step Across This Line by Salman Rushdie  
Ghalib: Epistemologies of Elegance by Azra Raza  
and Sara Suleri Goodyear

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The artists: Pavel Büchler; Johanna Calle; Annabel Daou; Matias Faldbakken; Karl Holmqvist; Bernardo Ortiz; Shahzia Sikander.

Drawing Center, New York – our partner on this collaborative project: Claire Gilman, Nova Benway, Joanna Ahlberg, Jonathan Neil. Those involved in the conception of *Marking Language*: Katharine Stout, Claire Gilman, Mary Doyle, Jessica Baggailey.

The lenders to the exhibition: Alegre Sarfaty Collection, New York / London / Sao Paulo; Danjuma Collection. The artists' galleries: Paula Bossa, Catalina Casas and Cesar González, Casas Riegner Gallery, Bogotá; Pilar Corrias, Amy Somers and Irina Stark, Pilar Corrias Gallery, London; Nick Baker and Katharine Burton, Simon Lee Gallery, London; Rebecca Gremmo and Lee Cavaliere, Max Wigram Gallery, London; Tanja Wagner, Galerie Tanja Wagner, Berlin; Lisa Panting and Malin Stahl, Hollybush Gardens, London.

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**Pavel Büchler**

**Johanna Calle**

**Annabel Daou**

**Matias Faldbakken**

**Karl Holmqvist**

**Bernardo Ortiz**

**Shahzia Sikander**

**DRAWING ROOM**