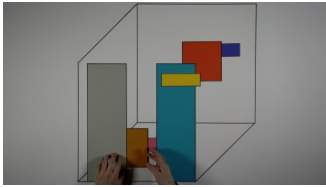


Mateo López: Undo List
January 20–March 19, 2017

Main Gallery
Opening Reception: Thursday, January 19, 6–8pm

For further information and images, please contact
Molly Gross, *Communications Director*, The Drawing Center
212 219 2166 x119 | mgross@drawingcenter.org

November 16, 2016



New York – The Drawing Center presents *Mateo López: Undo List*, a multidisciplinary installation that will be the Colombian artist's first solo museum exhibition in the United States and that will feature works on paper, sculpture, performance, and projected film. Trained as an architect in his native Bogotá, López has long used drawing as a conceptual tool to cross disciplines and aesthetic categories. Drawing is more than an artistic medium for López; it is a way of conceiving and indeed inhabiting the world. Simple drawn constructions that can be manipulated in various ways; *trompe l'oeil* paper renderings of two and three dimensional objects (for example, near-exact replicas of lined sheets of paper); drawings made out of the leftovers produced by cutting into other works—these are just some of the devices López uses to reveal that, as he says himself, just as everything manufactured was at one point a drawing, so too, “an image is not flat; it is an atmosphere, it contains time and space.” Curated by Claire Gilman, Senior Curator.

Inspired by the experiments of Bauhaus artist and choreographer Oskar Schlemmer and his investigations into the problematic of the figure in space, López's latest work moves beyond the page to acknowledge and activate the resistance of bodies. If López has consistently exploited precise control in rendering the imagination visible, he has recently begun confronting the ideality of the drawn line with the physical limitations of its presentation. For *Undo List*, Lopez will create an installation of interlocking rooms in which the viewer encounters strategically placed drawings and sculptural objects—many of which take this tension between aspiration and material resistance as their subject. Two films, each featuring sequential drawing exercises, will be projected on the wall. At set times during the run of the exhibition, choreographer and dancer Lee Serle (b. Melbourne, Australia 1981), whom Lopez invited to collaborate after the two met through the

Mateo Lopez, still from *Time as Activity*, 2016. 3-channel video projection, 54 minutes. Courtesy of the artist and Casey Kaplan, New York.

Rolex Mentor and Protégé Arts Initiative, will physically accompany the films with responses to the gestures invoked therein and with occasional rearrangement of the objects on view. In some cases, these objects, or variations of them, will appear in the films as they are subject to mind-numbing repetitions (the monotonous folding and refolding of a notebook page, the endless rearranging of sheets of colored paper) that speak both to an anxiety for control and the fragility of the medium used to achieve it. Taken as a whole, the installation explores the relationship between stasis and animation, accessibility and inaccessibility, resolution and failure. Curated by Claire Gilman, Senior Curator.

ABOUT MATEO LÓPEZ

Mateo López (b. 1978, Bogotá, Colombia) received his BA from Universidad de Los Andes Bogotá in 2003. In 2012, López was awarded the Rolex Mentor and Protégé Arts Initiative as William Kentridge's protégé in Geneva, Switzerland. López has participated in exhibitions internationally, at venues such as Ullens Center for Contemporary Art, Beijing (2016); Lismore Castle Arts, Ireland (2016); MANA Contemporary, Jersey City (2016); The Museum of Contemporary Art Detroit (2015); Drawing Room, London (2015/2012); The Museum of Modern Art, Medellín (solo, 2014); Grazer Kunstverein, Graz (2014); The Museum of Modern Art, New York (2013); Cisneros Fontanals Art Foundation, Miami (2013); The Museum of Fine Arts, Boston (2013); and The Jerusalem Center for Visual Arts (solo, 2012). The artist's work belongs to the collections of The Art Gallery of Ontario, Toronto; The Museum of Modern Art, New York; Patricia Phelps de Cisneros Collection, Venezuela and USA; Berezdivin Collection, Puerto Rico; and the Banco de la República, Biblioteca Luis Ángel Arango, Bogotá. His limited edition artist book *XYZ* was published by S/W Ediciones in 2015.

PUBLIC PROGRAMS

Thursday Performances, from 6:30 to 7:30 pm

January 26, February 2, March 2, and March 16: performance with dancer and choreographer Lee Serle.

Saturday Performances, from 3 to 4 pm

January 21, January 28, March 4, and March 18: performance with dancer and choreographer Lee Serle.

Thursday, March 2 at 7:30 pm

Immediately following the performance, join Mateo Lopez, Lee Serle, and Senior Curator Claire Gilman in a walk-through of the exhibition.

Saturday March 4 from 1:30 to 3 pm

The performance will be preceded by a session of simple drawing exercises led by Mateo Lopez. Participants will work with basic tools—paper, pencils, scissors, and erasers—to expand their creativity through completing basic tasks. Free with admission; for ages 14 and up.

PUBLICATION

To accompany *Mateo López: Undo List*, The Drawing Center will produce an edition in the *Drawing Papers* series, which will include an essay by Senior Curator Claire Gilman and an essay by art historian and curator Niko K. Vicario.

CREDITS

Mateo López: Undo List is made possible by the support of Rolex Institute, Estrellita Brodsky, Ana Sokoloff and Ann and Marshall Webb.

Special thanks to Travesía Cuatro, Giorgio Griffa and Casey Kaplan, New York, Galeria Luisa Strina, and Galería Casas Riegner.



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

FACEBOOK: [The Drawing Center](https://www.facebook.com/TheDrawingCenter)

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TUMBLR: the-drawing-center.tumblr.com

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AT THE DRAWING CENTER

Cecily Brown: Rehearsal

Olga Chernysheva: Vague Accent

Open Sessions 9: Cartography of Ghosts

Through December 18, 2016

Through December 18, 2016

November 18–December 18, 2016

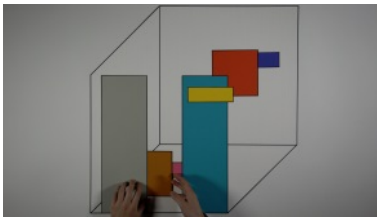
Mateo López: Undo List
Jackson Mac Low: Lines–Letters–Words
Amy Sillman: After Metamorphoses
Mark Dion: Tropical Research Lab
Open Sessions 10
Installations
Gary Simmons: Ghost Reels
Jackie Ferrara: Lines

January 20–March 19, 2017
January 20–March 19, 2017
January 20–March 19, 2017
April 14–June 25, 2017
April 14–June 4, 2017
Through October 2017
Through March 2017

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Images Available for Reproduction

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Mateo Lopez, still from *Time as Activity*, 2016. 3-channel video projection, 54 minutes. Courtesy of the artist and Casey Kaplan, New York.



Mateo López, *Serpentine*, 2016. Wood, graphite on paper, 36 x 36 x 36 inches. Courtesy of the artist and Casey Kaplan, New York. Photo: Jean Vong.



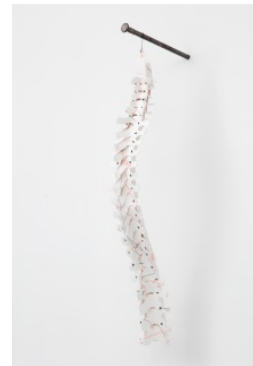
Mateo López, *Period Rooms*, 2013. Paper, watercolor, wood. Installed dimensions variable. Courtesy of the artist and Casey Kaplan, New York. Photo: Jean Vong.



Mateo López, *A-B, B-C, C-A, A-D, B-D, C-D (tetrahedron)*, 2015. Wood and



Mateo López, Still from *Time as Activity*, 2016, 3-channel video



Mateo López, *Vertebrae*, 2015
Recycled paper, found wire, string,

graphite, 7.5 x 8.5 x 7.5 inches.
Courtesy of the artist and Casey
Kaplan, New York. Photo: Jean Vong.

projection, 54 minutes. Courtesy of
the artist and Casey Kaplan, New
York.

metal nail, 25 x 3 x 8 inches.
Courtesy of the artist and Casey
Kaplan, New York. Photo: Jean
Vong.