

mima media release: 14 October 2010



Drawing in Progress

26 November 2010 - 20 March 2011

PRESS VIEW: Thursday 25 November 2010 (or by arrangement)

PREVIEW: Thursday 25 November 2010, 6-8pm

mima is delighted to announce the exhibition *Drawing in Progress* a unique collection of some forty post-war American drawings, that from now will form part of its permanent collections, thanks to the Art Fund International scheme. mima has been developing this significant strand of its collection since 2007 in partnership with The Drawing Center, New York and this will be the first time that they have collectively been put on display in the UK. All works have been acquired through Art Fund International, the £5 million funding initiative, supported by the Art Fund, that encourages UK museums and galleries to build outstanding collections of international contemporary art. As a result mima has been allocated £1 million to carefully research and acquire what now stands as one of the finest collections of post war American drawing in the UK.

mima's relationship to drawing started with international open exhibition *The Cleveland International Drawing Biennial* (1973 -1996). The exhibition attracted the very best of contemporary drawing to the Tees Valley and invited an influential artist of that time as a contributing guest; this included the likes of David Hockney, Sol LeWitt, and Henry Moore amongst others. Key to its success was the word 'drawing' and the way in which the advisory panel refused to define the term drawing in the traditional way proclaiming instead "definitions in art tend rapidly to become obsolete and constrictive" a philosophy mima continues to nurture.

For *Drawing in Progress* artists that have transformed drawing in dynamic ways have been sought out. All highly regarded and influential figures they are noteworthy for moving drawing beyond its historical conventions and parameters, forcing a reassessment of virtually all the criteria under which one might produce, view and discuss drawing.

A notable highlight will be a major new commission for the 500²-metre glass façade of mima by acclaimed New York artist Lawrence Weiner. After visiting Middlesbrough in May 2010 Weiner developed the 24-hour artwork *A LINE IS A LINE FOR ALL THAT*, 2010. This is the single largest commission ever produced by Weiner in the UK. Discussing this project and others, Lawrence Weiner will be *In Conversation* with Brett Littman, Executive Director, The Drawing Center on 26 November at mima 12.30pm.

Among the earliest works in the exhibition are a series of six, coloured pencil and graphite drawings on vellum from 1968 by Stephen Antonakos (b. 1926). These works show a drawing technique he developed as a device to communicate the throbbing sensuous intensity of the neon sculptures for which he became best known.

More recent examples include Kara Walker (b. 1969) *Girl*, 2006 that encompasses an unprecedented range of the artists' techniques including her signature cut-paper silhouette, drawing and collage. The work signalled an important shift for the artist from a reflection on pre—Civil War American history to a response to events taking place in our time, namely, Hurricane Katrina.

The exhibition also includes important works by artists such as, Robert Breer, James Lee Byars, Nathan Carter, Robert Gober, Michael Heizer, Ellsworth Kelly, Barbara Kruger, Adrian Piper, Fred Sandback, Paul Sharits, Robert Smithson and Al Taylor amongst others.

Not only does the exhibition celebrate the works collected to date but also the relationship forged in the past three years between mima and The Drawing Center, New York. Another illustration of this relationship is the highly acclaimed *Gerhard Richter: "Lines which do not exist"* exhibition that opened at The Drawing Center this September, curated by mima.

Kate Brindley, mima Director said: "Art Fund International has been extremely important to the collecting at mima. The relationships and partnership made via this scheme are invaluable and set mima's place amongst our contemporaries. This exhibition is the perfect opportunity to highlight the fantastic work acquired to date.

Stephen Deuchar, Director of the Art Fund said: "mima has bought some really exceptional works by important and influential American artists, and built close relationships with the artists themselves, ensuring that they have bought the best works available. Art Fund International is all about creating outstanding collections of international contemporary art and we are delighted to be supporting mima in achieving this for Middlesbrough."

There will be a concluding exhibition of the all the works collected by mima via the Art Fund in 2013 supported by a comprehensive and fully illustrated publication.

<Ends>

Notes to editors:

Also showing at mima 26 November 2010 - 20 March 2011

Questions of Belonging *mima collection*

Questions of Belonging offers a new twist on the traditional way mima usually selects works for exhibitions. Presenting new works and old favourites, this exhibition takes a fresh look at the collection through the eyes of Middlesbrough residents

Sue Tompkins *mima sound space*

mima Middlesbrough Institute of Modern Art

mima is one of the UK's leading galleries for modern and contemporary art and craft. The landmark building designed by Erick van Egeraat Architects is situated in the heart of Middlesbrough. mima opened to international critical acclaim in January 2007. Hosting temporary exhibitions of fine art and craft from 1900 to the present, mima showcases work by internationally acclaimed artists. Exhibitions change throughout the year and admission is free.

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Art Fund International

Art Fund International is a £5 million funding initiative launched by the Art Fund in 2007 in order to encourage UK museums and galleries to build outstanding collections of international contemporary art.

One of the most important and ambitious schemes ever launched by the Art Fund, the initiative allocated £1 million each to five successful partnerships between UK museums and

contemporary art organisations, to fund the creation of collections of international contemporary art over a period of five years, thus encouraging a radical change in the scale and ambition of contemporary art collecting in the UK.

The Art Fund is the national fundraising charity for works of art and plays a major part in enriching the range, quality and understanding of art in the UK. It campaigns, fundraises and gives money to museums and galleries to buy and show art, and promotes its enjoyment through its events and membership scheme. Current initiatives include sponsoring the UK tour of the ARTIST ROOMS collection, and running a major campaign in partnership with the National Trust to raise £2.7 million to save Brueghel's *The Procession to Calvary* for Nostell Priory. The Art Fund is funded by its art-loving and museum-going members and supporters who believe that great art should be for everyone to enjoy. Find out more at www.artfund.org. Press contact | 020 7225 4888 | press@artfund.org

The Drawing Center

The Drawing Center is the only fine arts institution in the U.S. to focus solely on the exhibition of drawings, both historical and contemporary. It was established in 1977 to provide opportunities for emerging and under-recognized artists; to demonstrate the significance and diversity of drawings throughout history; and to stimulate public dialogue on issues of art and culture.

List of works

Stephen Antonakos

Large Open Neon, 1968

Colored pencil, graphite pencil and fixative (Krylon) on paper
35.5 x 56cm

Three, Four or Five Corner Sections of Neon, 1968

Colored pencil, graphite pencil and fixative (Krylon) on paper
35.5 x 56cm

Four Side Neon, 1968

Colored pencil, graphite pencil and fixative (Krylon) on paper
35.5 x 56cm

Two Neons Facing Each Other, 1968

Colored pencil, graphite pencil and fixative (Krylon) on paper
35.5 x 56cm

Floor Neon, 1968

Colored pencil, graphite pencil and fixative (Krylon) on paper
35.5 x 56cm

Floor Neons, 1968

Colored pencil, graphite pencil and fixative (Krylon) on paper
35.5 x 56cm

Robert Breer

66, 1966

16mm film, Colour, sound, 5mins 26secs
Variable

66, 1966

24, original 4x6 index card drawings from '66' 16mm film
4 x 6 inches (each)

Nathan Carter

JFK Tower Missed Approach We're in the Clouds Over, 2005

Collage, pencil, acrylic paint
96.5 x 127 cm

Full Colour Spectrum Sonar on the Wire to Faroes Small Craft Outbound, 2009
Collage, pencil, and ink on paper
101.9 x 132 cm

Robert Gober

Untitled (for MoCA), 1997

Two colour lithograph on French Duratone paper, printed both sides 28 x 33 cm

Michael Heizer

Untitled (Lunar Inference / Landscape Intrusive Depression), 1969

Charcoal and ink on paper

47.6 x 63.5 cm

Ellsworth Kelly

Untitled, 1957

Graphite and collage on paper

28 x 22 cm

Untitled, 1959

Ink on paper

36 x 22 cm

Barbara Kruger

Untitled (You are the Perfect Crime), 1984

Mixed media on paper

33.6 x 46.3 cm

Adrian Piper

Hypothesis Situation #7, 1968

Photo-diagram collage, vintage photo offset, original carbon copy

27.94 x 21.59cm; 27.94 x 95.25cm; 27.94 x 43.18cm

Fred Sandback

Untitled, c.1987

Pastel on vellum taped to paper

17.7 x 99.6 cm

Paul Sharits

Passare III #30 20, 1988

Coloured felt-pen, ink and pencil on paper

43.8 x 56.5 cm

Paul Sharits

Passare III #37 27, 1988

Coloured felt-pen, ink and pencil on paper

43.8 x 56.5 cm

Robert Smithson

Untitled (Encyclo), 1962

Black ink on paper

60.9 x 45.7 cm

Untitled (Moth), 1962

Black ink on paper

60.9 x 45.7 cm

Untitled (Orange hexagonals with green and black tape), 1963

Mixed media with insert

76.2 x 55.8 cm

Al Taylor

Bar Codes, 1993

Ballpoint pen and correction fluid with collage on paper
37.9 x 25.4cm

Untitled (Bar Codes), c.1993

Pencil and gouache with collage on paper
35.6 x 25.4cm

Kara Walker

Girl, 2006

Mixed media collage
101.6 x 66.7 cm

James Lee Byars

Is Is, 1994

Ink on gold paper
35.6 cm (diameter)

ArtFund♥



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