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Robin Rhode Draws on Everything

Since exploding onto the art scene in 2003 with his playful wall drawing performances, Robin Rhode has scribbled on just about every type of surface, while also making photographs and sculptures of objects like bikes, candles, and light blubs out of chalk and charcoal. Before debuting his new show at Lehmann Maupin in New York's Chelsea, the South Africa-born, Berlin-based artist offered a behind-the-scenes glimpse into his multi-disciplinary practice.

In addition to his Lehmann Maupin exhibition on view through August 21, Rhode will present *Drawing Waves* at The Drawing Center in New York from July 17 through August 30, 2015.

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Robin Rhode at Lehmann Maupin.

Photo courtesy of the gallery.





“This show is tied to this very strong notion of drawing, embracing the materials of chalk and charcoal to embody memory and artistry. Chalk and charcoal bring together the notions of black and white for me. The show tries to capture not only the performative impulses but also creative impulses in my work.”



“We take the notion of light for granted, so I wanted to play with that with this piece.”



“When I was a student in college, I thought the only way I could find my own way was by investigating and engaging with the experiences I had in high school.”



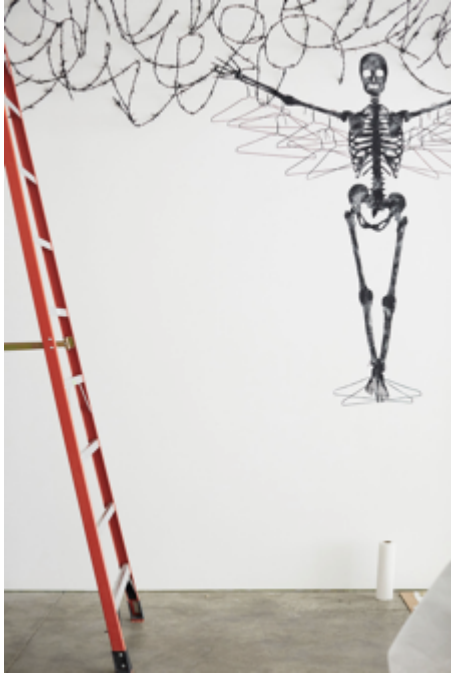
“When I was in high school, we used to steal chalk from the classroom and then take one of the young boys into the toilets, draw a bike on a wall with the chalk, and force the kid to interact with the drawing, by ‘riding’ it.”



“In school, we didn’t have art education or any facilities, and chalk was the cheapest mode of expression. We channeled our creativity onto the concrete walls.”



“In the 1950s, Duchamp created a piece where he installed multiple hangers from the ceiling that resembled a flock of birds. This man has hangers attached to his skeletal structure so that he becomes a bird.”



“The hangers embody a sense of religious iconography. The barbed wire evokes mark making. It’s a way of seeing the urban situation.”



“I was so anti-studio at art school, so I went to the streets. I wanted the people to be my audience and witness the process of contemporary art, so I started to do these fast drawing performances.”