

Acknowledgements

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— ANTHONY SLAYTER-RALPH *President, Board of Trustees*

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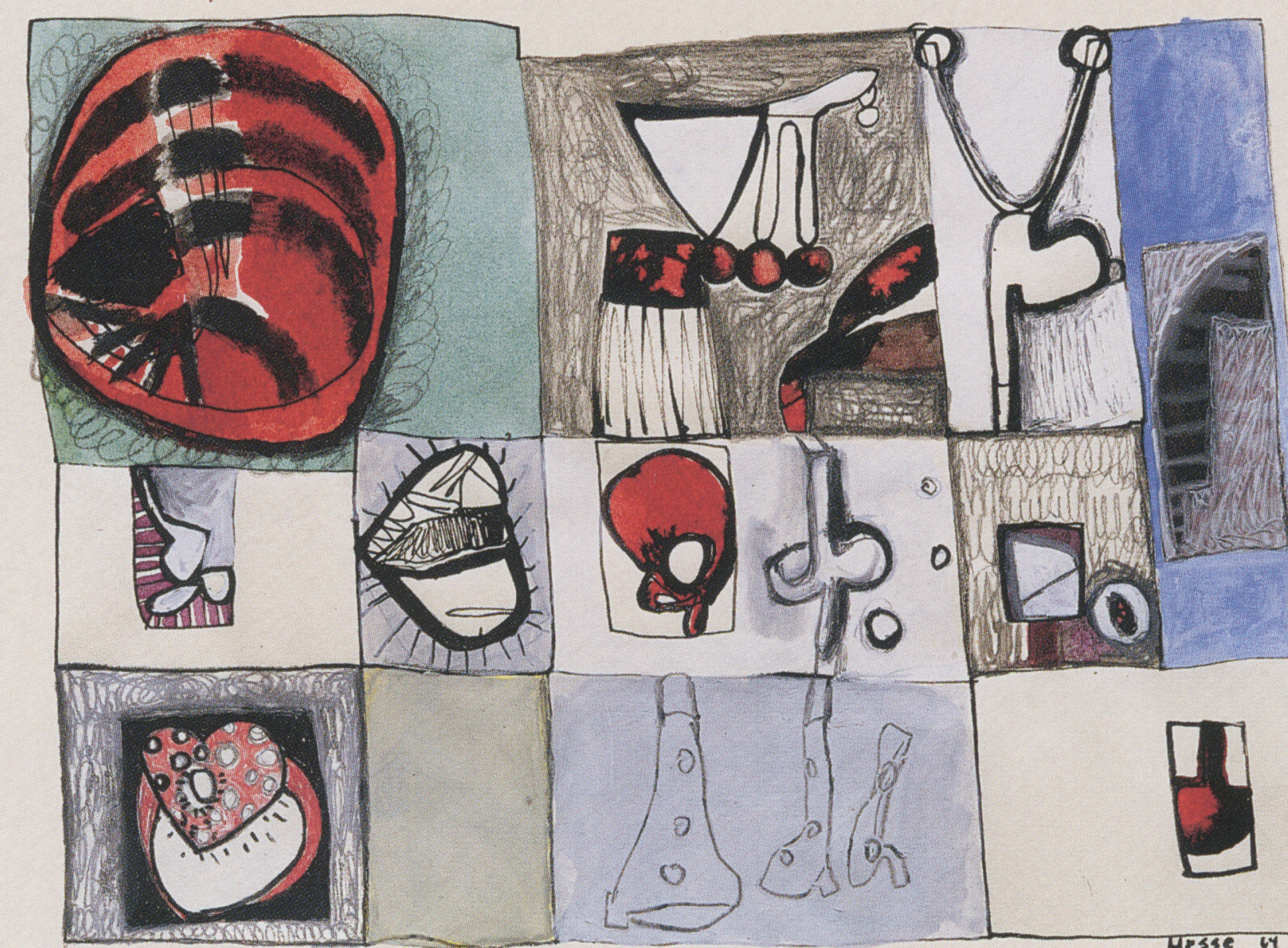
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FINE LINES

*from the collection of
Wynn Kramarsky*



*minimal and
conceptual works*

SANTA BARBARA CONTEMPORARY ARTS FORUM

William Anastasi

Christine Blair

Suzanne Bocanegra

Mel Bochner

Astrid Bowlby

Brad Brown

Annette Cone-Skelton

Elena Del Rivero

Jacob El Hanani

Nicole Phungrasamee Fein

Eva Hesse

Christine Hiebert

Mary Ijichi

Amy Kaufman

Ellsworth Kelly

Barry La Va

Ann Ledy

Sol LeWitt

Linda Lynch

Robert Mangold

Brice Marden

Agnes Martin

John Morris

Deborah Gottheil Nehmad

Larry Poons

Robert Rauschenberg

Joel Shapiro

Robert Smithson

Michelle Stuart

Richard Tuttle

Christopher Wilmarth

Joan Witek

Lynne Woods Turner

Breaking Ranks, Pencils Ready

Since the 1950's, the most uncompromising artists have approached the blank page as a battlefield, determined to make their mark in a new way. Paper tigers with real teeth, the explorers in drawing of the past half-century have challenged every art historical shibboleth. For those not satisfied with making depictions or designs, special tactics have been necessary. First, an overall strategy. Chance or geometry? A scribble or a grid? Then, the weapon. Pen, brush, or finger? Ink, pollen, paint, or soot? Lastly, the tone of the attack. Coolly rational or wildly emotive? Well aimed or blustery and scattershot?

As partisans of arguments on paper, Wynn Kramarsky has collected relics of these esthetic skirmishes, amassing a case for the lasting inventiveness of post-minimalist and process-oriented drawing. This selection of fifty-nine drawings from his comprehensive collection includes works by the innovators of the post-war avant garde as well as emerging artists who have continued to find new ways to extend the limits of what a drawing might be.

Wynn began tracking down challenges to the conventions of drawing in the heady days of the late 1950's and early 1960's. The earliest drawing here, Robert Rauschenberg's *Untitled (Mirror)*

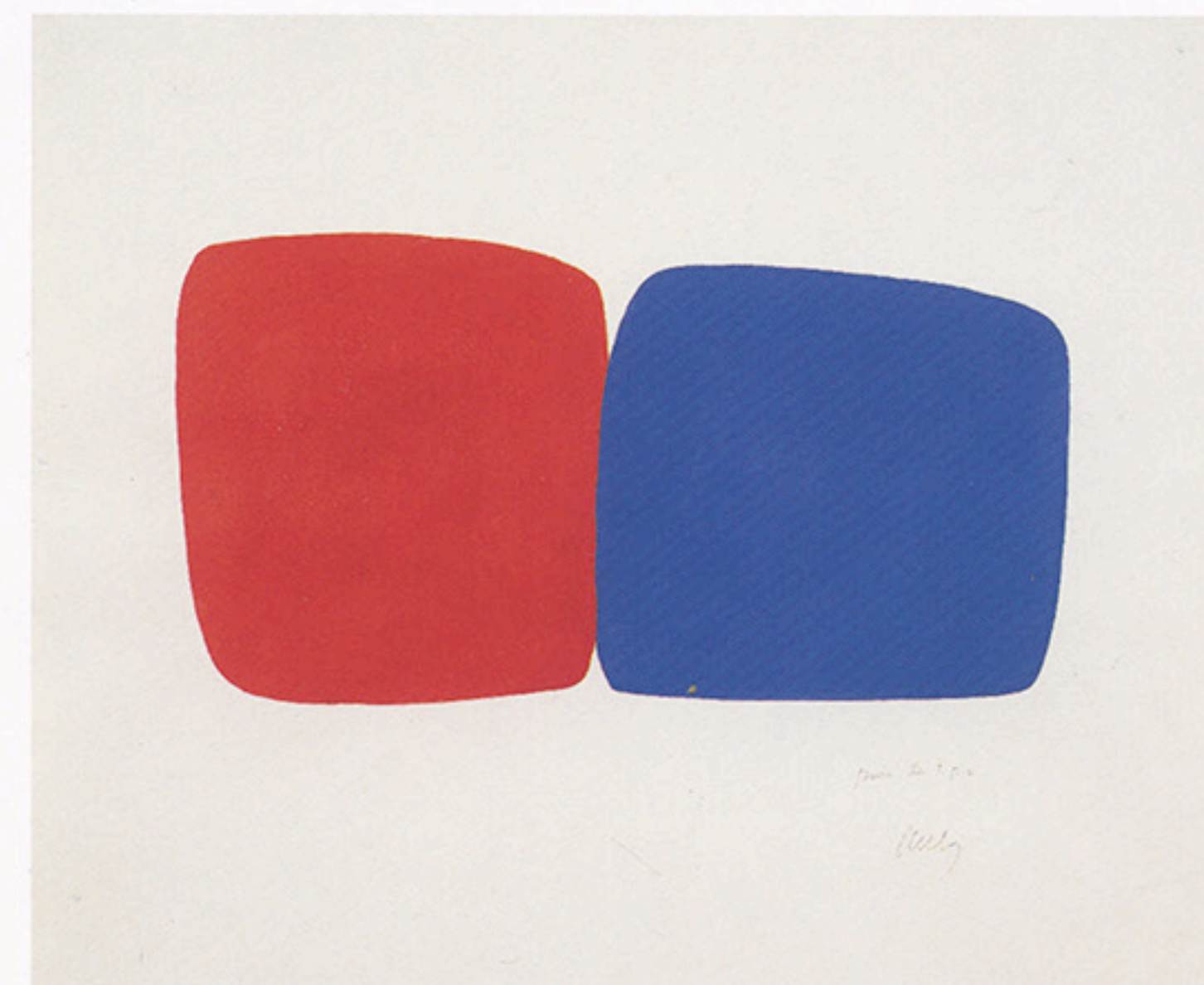
from 1952, remains one of the freshest, demonstrating the artist's breakthrough employment of solvent transfer to disperse ghost-like images from art history and the newspaper alongside swaths of pale watercolor and smears of crayon.

Other drawings by mid-century masters portray new ways of

less abstract pictographs than hints of alien lab experiments. Such play between order and disorder has fascinated many artists since that time. In Joel Shapiro's 1972 relaxed grid of repeated fingerprints, the sanctity of our society's legal symbol of identification seems belied. Various inked, the replications

grid, Agnes Martin's atmospheric bands of watercolor challenge and transcend the notion of geometric regularity. Richard Tuttle's deliberate, casual notations focus attention on the nuances and ramifications of mark-making. Paying attention to offhand gestures and simple shapes, he reveals the metaphysical nature of form itself.

The Kramarsky collection also includes works organized with less conscious control. William Anastasi's 1993 *Subway Drawings* document in graphite squiggles the starts and stops, bumps and grinds of a New York trip on the IRT. Motion and time are recorded as abstract form. The boldly looping, undulating ink notations of **Brice Marden's** *Muses Drawing 5 (Mnemosyne)* (1989-91) are elaborations inspired by the mythic origins of the nine Greek Muses. Marden was struck by poet Robert Graves' description of ancient texts that referred to the Muses as euphoric, bacchanalian celebrants. Wanting



Ellsworth Kelly
Untitled (Blue and Red)
Gouache on paper
1964
EK D 64.53
© Ellsworth Kelly

conceiving of subject matter in drawing. **Ellsworth Kelly's** untitled tempera and gouache from 1964 transforms compositional push-pull into a literal struggle of two rounded-off squares of color. The slightly squatter blue lump cheekily infringes on the territory of its red counterpart. Pure color takes on a personality distinguished by shape and form.

Eva Hesse's wobbly patchwork grid from 1964 presents a loose line-up of funky vessels, antennae, and amoeboid shapes animated by bright color and playful details. These surreal icons seem

waver in uneven rows that imply the vagaries of happenstance and the range of possibilities that might undermine any symbol of identity.

For the artists represented here, form is not a static ideal but a framework for thought and feeling. Reined in by a rectangular

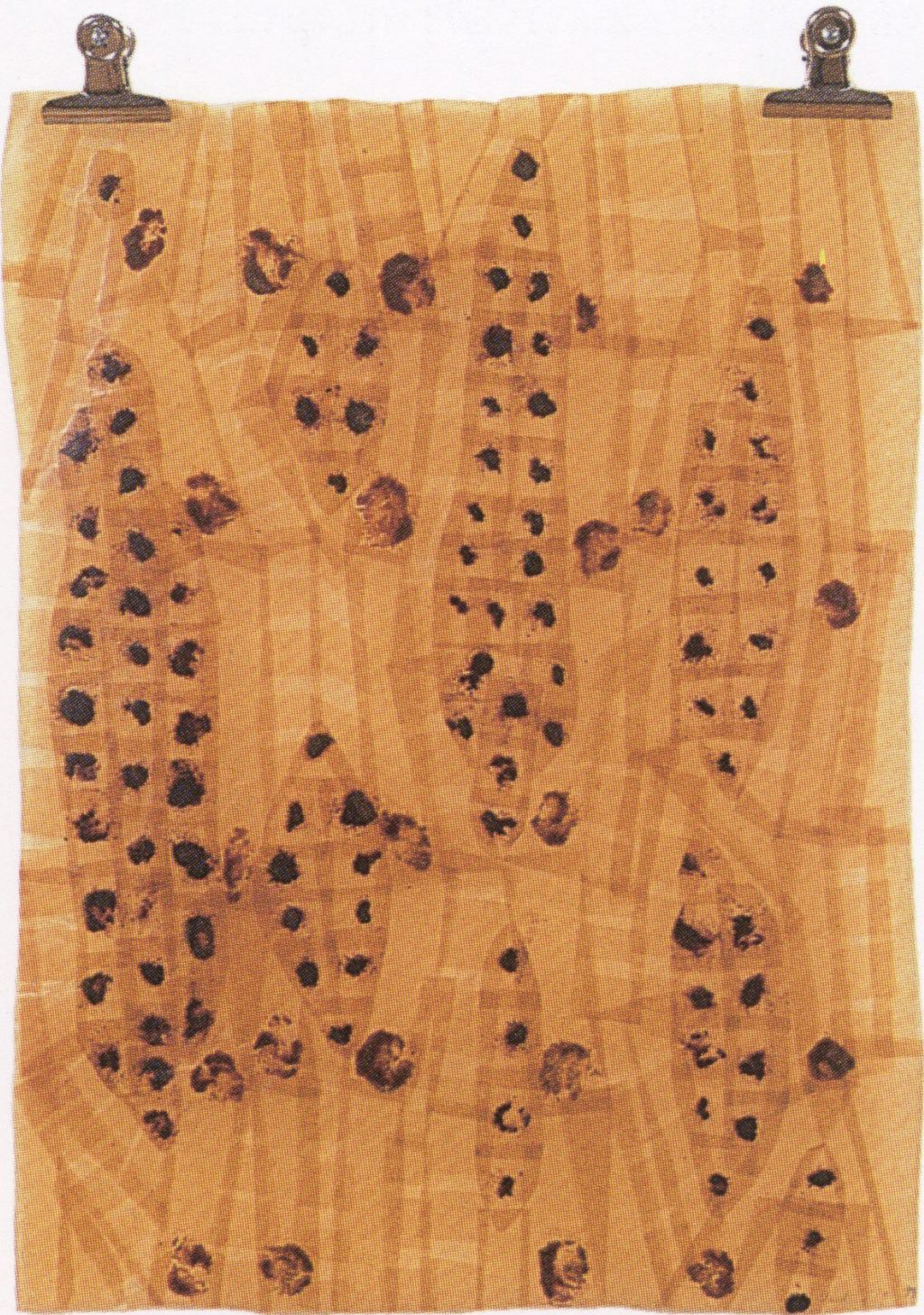


Brice Marden
Muses Drawing 5 (Mnemosyne)
Ink and ink wash
on paper
1989-91
© 2003 Brice Marden
Artists' Rights Society
(ARS) New York

Cover:
Eva Hesse
Untitled
Ink, gouache, watercolor,
crayon and pencil on paper
1964

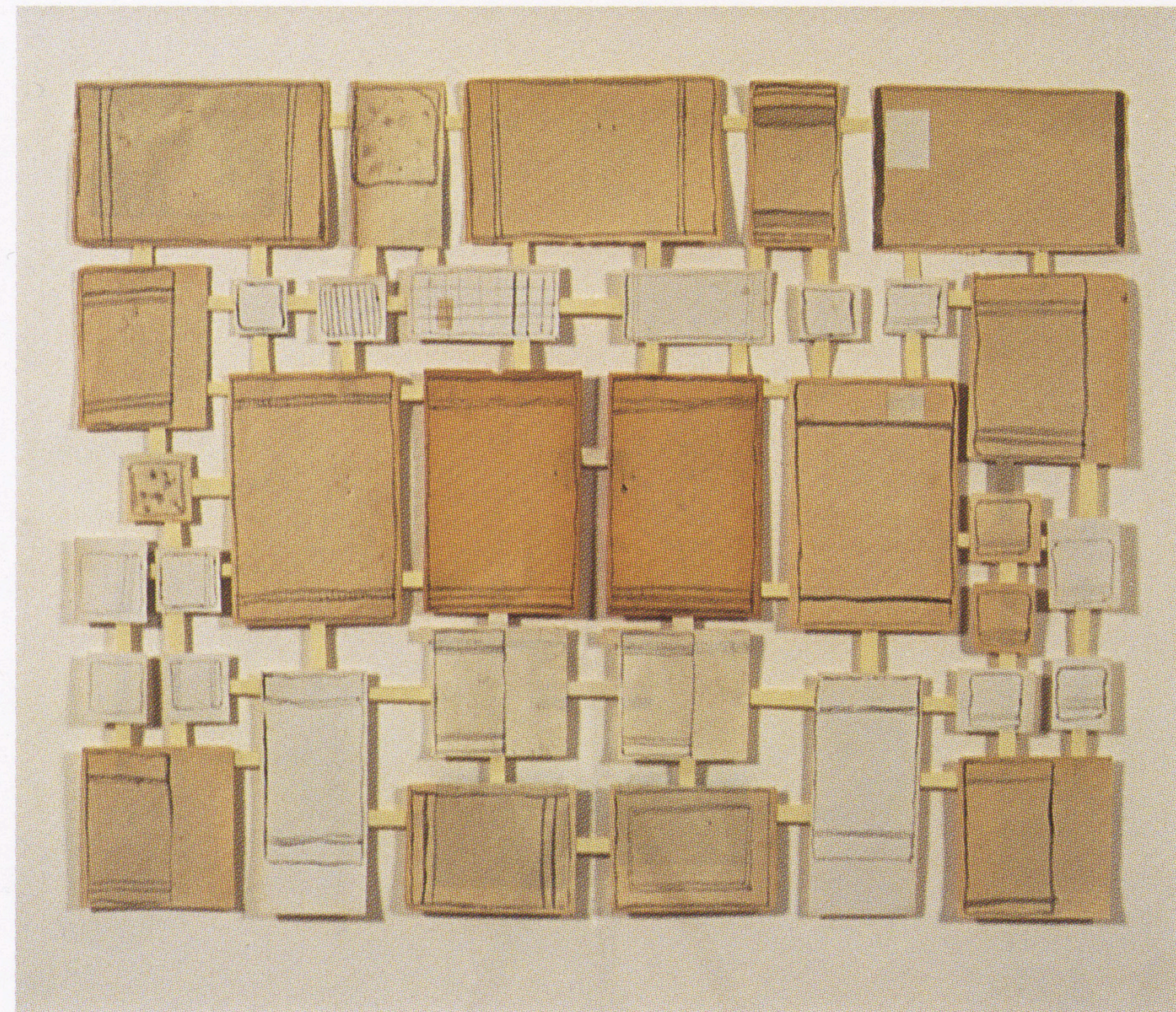
© Estate of Eva Hesse/
Hauser & Wirth
Zurich

to reflect this “wildness in the landscape,” Marden structured works that evoke the enthralled dance-like movements of the reveling goddesses. The effervescent flow of line in these works is a visual metaphor for ecstatic dance.



Brad Brown
The Look Stains (727-742)
Mixed media on paper
2002

Suzanne Bocanegra
Drawing Everything in My House: Towels
Ink on paper
2001



Christine Blair
Specimen 5
Powdered red poppy, black willow wood, beeswax, metal clips on unbleached wax paper
1999

textured organic materials distilled from plant life to create patterns seemingly extrapolated out of nature. For a fifteen year period (1987-2001), **Brad Brown** was engaged in *The Look Stains*, a massive diaristic assessment of studio activity consisting of thousands of abstract drawings that were continually recycled, emended, and recontextualized. The impulse to inventory also stimulates the work of **Suzanne Bocanegra** whose *Drawing Everything in My House* series meticulously analyzes the multi-



farious systems at work in everyday activities. With their casual nature, drawings seem testing grounds for other media. In recent installations and works on paper, **Christine Hiebert** has composed complex forms out of blue housepainter’s tape – the material relied on by so many abstract painters as a crutch for crisp geometries. Hiebert’s variegated shapes draw on the proactive nature of the tape; they seem like sketches for monumental abstract metal sculptures. Elena del Rivero makes drawings that use abstract forms to refer to emotionally charged events in her life. Her intimate, personally charged *Letter to the Mother* series makes reference to both Kafka’s *Letter to His Father* and a seventeenth century correspondence between a troubled mother and her estranged daughter. The personal translates into the compulsive act of drawing in Jacob el Hanani’s exquisite accumulations of tiny repeated marks

derived from the calligraphy and patterning he saw as a child in Morocco and Israel. Deborah Gottheil Nehmad burns and embosses paper in patterns of repeated numerical metal punches that refer both to her Jewish heritage and to operations for chronic back pain.

True to their 1970’s process-oriented predecessors, however, most of the emerging artists eschew any notion of the autobiographical or the expressionistic. In her simple, highly refined mark-making, Lynne Woods Turner describes an interest in ‘a sublimation of self into the physics of the form, the process and the material.’



Christine Hiebert
Untitled (t.02.1)
Blue tape on paper
2002

Similarly Nicole Phungrasamee Fein strips away all content and outside references in her obsessive, highly sensitized recordings of freehand lines on paper. As she puts it, “I mark a moment on paper, and the collection of marks shows the passage of time.”

Besides demonstrating a remarkable range and rigor, this collection of drawings makes evident the regenerative nature of art history. Although facing a daunting legacy of experimental approaches to drawing, artists continue to be provoked by the empty page, devising ever more ingenious, obsessive, and conceptually intricate methods to make their mark.

– MICHAEL DUNCAN

List of works included in the exhibition:

William Anastasi
Untitled {Pocket Drawings}
1969
pencil on vellum
each sheet: 10 ⁷/₈ x 14 in.
{diptych}

Untitled {Subway Drawing}
2-3-93, 13:00
1993
pencil on paper
7 ¹/₂ x 11 ¹/₂ in.

Christine Blair
Specimen 5
1999
powdered red poppy, black
willow wood, bees wax,
metal clips on unbleached
wax paper
24 x 18 in. {irregular}

Suzanne Bocanegra
Drawing Everything in
My House: Towels
2001
ink on paper
25 x 31 ³/₄ in.

Mel Bochner
Imagine the Enclosed Area Blue,
{Study for Installation,
Yale, Norfolk}
1968
blue carpenter's chalk and
ink on paper
16 x 22 in.

Astrid Bowlby
A Certain Density, II
2001
ink on paper
11 x 8 ¹/₂ in.

Brad Brown
The Look Stains {681-695}
2002
mixed media on paper
23 ¹/₈ x 24 ¹/₄ in.

The Look Stains {727 - 742}
2002
mixed media on paper
23 ¹/₈ x 24 ¹/₄ in.

Annette Cone-Skelton
Untitled #15
1998
Rust-Oleum spray paint,
graphite on paper
10 ¹/₈ x 10 in.

Untitled #38
1998
Rust-Oleum spray paint,
pastel on paper
10 ¹/₈ x 10 in.

Elena Del Rivero
Letter to the Mother
1995-96
ink on paper
11 x 8 ¹/₂ in. each {50}

Letter from Penelope
1997
pencil, ink and thread
on paper
6 ³/₄ x 8 ⁷/₈ in.

Jacob El Hanani
Tashbetz
1980
ink on paper
21 x 21 in.

Nicole Phungrasamee Fein
Between {February 4, 2002}
2002
watercolor on paper
13 x 13 in.

Seams {the first}
2001
watercolor on paper
21 ¹/₄ x 21 ³/₄ in.

Eva Hesse
Untitled
1964
ink, gouache, watercolor,
crayon and pencil on paper
11 ¹/₂ x 16 ¹/₄ in.

Untitled
1965
gouache and black ink
on paper
11 ¹/₂ x 16 ¹/₄ in.

Untitled
1967
black ink on graph paper
11 x 8 ¹/₂ in.

Christine Hiebert
Untitled {t.02.1}
2002
blue tape on paper
13 ⁷/₈ x 16 ¹/₂ in.

Untitled {t.02.3}
2002
blue tape on paper
13 ⁷/₈ x 16 ¹/₂ in.

Mary Ijichi
Composition of Place #33
1999
acrylic and string on mylar
24 x 36 in.

Amy Kaufman
Tangle 1
1999
charcoal on paper
44 x 55 in.

Tangle 2
1999
charcoal on paper
44 x 55 in.

Ellsworth Kelly
Study for 'Dark Blue Panel'
1984
mixed media on handmade
paper
9 ³/₄ x 10 ⁷/₈ in.

Untitled (Blue and Red)
1964
gouache on paper
25 ¹/₄ x 30 ⁵/₈ in.

Barry La Va
Elements Compressed by Pushing
from Various Directions
1994-5
ink and graphite on two
sheets of paper
9 x 12 ¹/₂ in. {each}

Page from Sketchbook:
Japanese Lacquerware
1995
graphite and black ink
on paper
12 x 17 ³/₄ in.

Study for Sculpture:
from the series Chemical
2000
ink and photo-on-acetate
on paper
20 x 16 in.

Wash
1968
ink and pen on graph paper
mounted on paper
18 ¹/₂ x 22 in.

Ann Ledy
Untitled
2000
walnut ink on mylar
16 x 16 in.

Untitled #15
2000
graphite, conte crayon,
walnut ink on vellum
16 x 16 in.

Untitled #3
2000
walnut ink on vellum
16 x 16 in.

Sol LeWitt
Four Color Drawing
1972
colored inks on paper
7 ⁷/₈ x 7 ⁷/₈ in.

Geometric Figures within
Geometric Figures
1976
ink on paper
11 x 11 in.

Linda Lynch
Dark Ribbon Drawing
1999
pastel on paper
30 x 22 ¹/₂ in.

Gathered Line VI
1999
pastel on paper
30 ¹/₂ x 44 ¹/₄ in.

Robert Mangold
Distorted Square/Circle 2c
1972
pencil on paper
14 x 11 in.

Distorted Square/Circle #2
1972
pencil on paper
12 x 11 in.

Brice Marden
Untitled
1962
charcoal on paper
14 x 18 in.

Muses Drawing 5 {Mnemosyne}
1989-91
ink and wash on paper
26 x 40 ⁵/₈ in.

Agnes Martin
Aspirations
1960
pen and black ink on paper
11 ³/₄ x 9 ³/₈ in.

Untitled
1977
watercolor and pencil
on paper
9 x 9 in.

John Morris
Creative Destruction #9
{A Drawing for Joseph
Schumpeter}
2001
acrylic on lined
notebook paper
7 ⁷/₈ x 10 ³/₈ in.

Drawing for Chris McCleary
1996-99
wax, ink colored pencil and
graphite on paper
8 ¹/₂ x 5 ¹/₄ in.

Deborah Gottheil Nehmad
Chronic Enumeration
2001
pyrography and embossment
on paper {diptych}
each: 41 ¹/₂ x 29 ¹/₂ in.

Larry Poons
Untitled
circa 1964
pencil on graph paper
17 ⁵/₈ x 22 ³/₈ in.

Robert Rauschenberg
Untitled {Mirror}
1952
oil, solvent transfer, watercolor,
crayon, pencil and collage
on paper
10 ¹/₂ x 8 ¹/₂ in.

Joel Shapiro
Untitled
1969
ink on numbered graph paper
7 ¹³/₁₆ x 9 ¹⁵/₁₆ in.

Untitled
1972
ink on paper
14 x 16 ⁷/₈ in.

Untitled
1990
charcoal and chalk on paper
41 ¹/₂ x 28 in.

Robert Smithson
Peat Bog Sprawl
1971
pencil on paper
12 ¹/₂ x 15 ¹/₂ in.

Michelle Stuart
Roman Berry
1996-7
berries, wax and chin paper
15 ³/₄ x 15 ³/₄ in.

Richard Tuttle
Portland Works, Group II, #34
1976
watercolor on airmail writing
paper {from a set of
thirty-nine}
9 x 6 in.

Portland Works, Group II, #21
1976
watercolor on airmail writing
paper {from a set of
thirty-nine}
9 x 6 in.

Christopher Wilmarth
Black Clearing #4
for Hank Williams
1973
graphite on layered white
wove paper
8 x 7 ⁷/₈ in.

Drawing for 'Calling'
1974
graphite and staples on
layered translucent vellum
paper, mounted on white
wove paper
11 x 20 in.

Joan Witek
Atlantic
2001
pastel, silver pencil, wax
on paper
18 x 76 in.

Bunker
1991
graphite and pastel on paper
23 x 30 in.

Lynne Woods Turner
Untitled (265)
1999
pencil and gouache on
Chinese laid paper
13 x 13 in