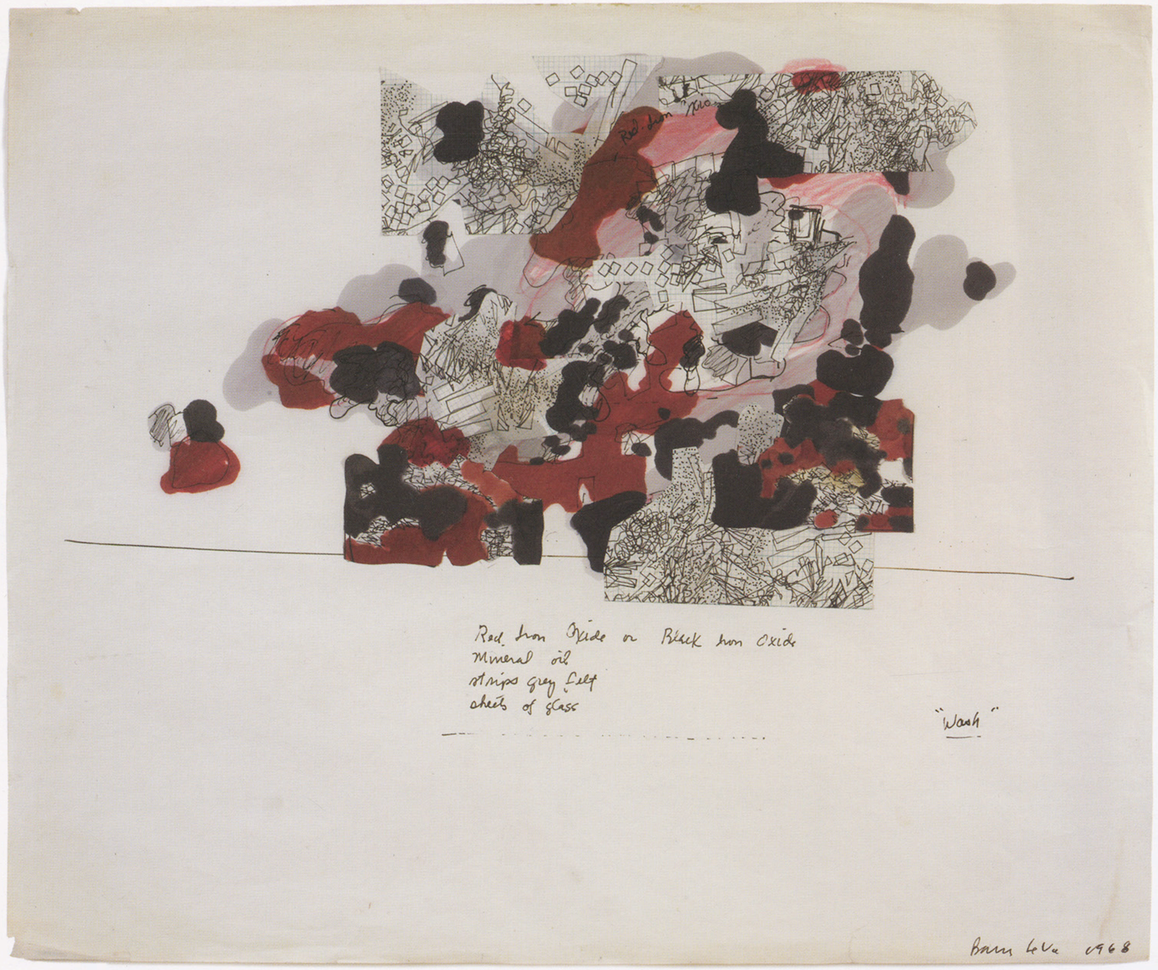


Notations:

Contemporary Drawing as Idea and Process

September 14, 2012 – January 7, 2013





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Contemporary Drawing as Idea and Process

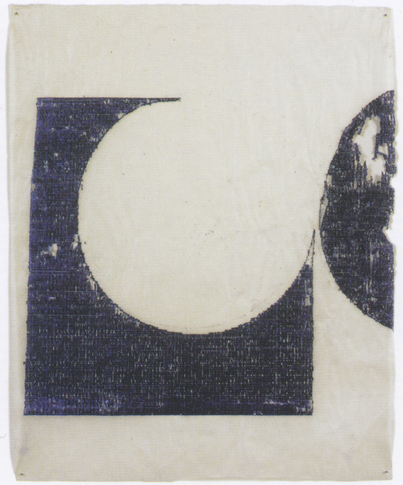
The medium of drawing offers an intimate and open field for imaginative elaboration, one in which concepts and ideas can emerge and change with relative ease. Uninhibited by the obligation to create a finished and independent object as is traditionally associated with painting and sculpture, drawing lends itself readily to the theoretical and the experimental. *Notations: Contemporary Drawing as Idea and Process* explores the unique capacities of the medium by bringing together over sixty works by thirty-nine artists from the postwar period to today.

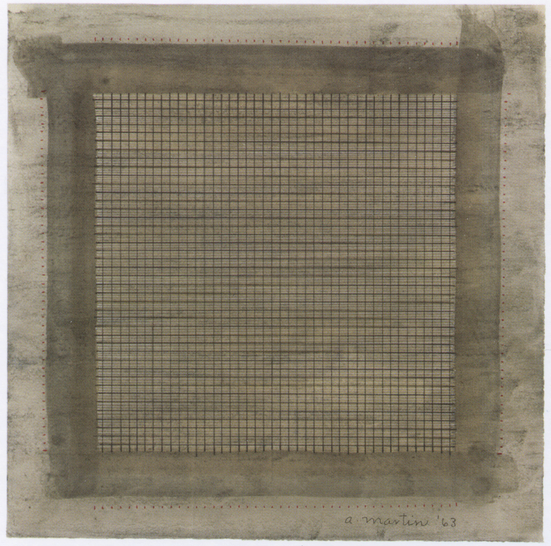
Drawn from the collection of Sally and Wynn Kramarsky, New York, along with several of their works donated to The Museum of Modern Art, New York, the exhibition focuses on practices that emerged from the late 1950s through the 1970s, a period of great innovation for drawing. Seminal American artists associated with the conceptually rigorous and process-oriented practices of Minimal, Postminimal, and Conceptual art are represented, including works by Carl Andre, Mel Bochner, Dan Flavin, Eva Hesse, Nancy Holt, Barry Le Va, Sol LeWitt, Agnes Martin, and Richard Serra, among many others. These artists enacted a fundamental shift away from drawing as a form of graphic disclosure toward a focus on material and conceptual concerns. *Notations* also presents work by subsequent generations of artists who employ procedures rooted in Process and Conceptual art—such as Janet Cohen, N. Dash, Nicole Fein, and Hadi Tabatabai—and who engage in exploratory relationships with their materials and mediums, including Christine Hiebert and Allyson Strafella. The juxtaposition of both established and emerging artists reflects the sustained allure of drawing as a preeminent medium for artists who embrace its flexibility and economy of means.

Notations is divided into two thematic sections: "Repetitive and Serial Systems" and "Presentation Drawings and Proposals." Both sections reflect the multifaceted character of drawing and diverse modes of artistic engagement with the medium, including the different ways it is conceived, made, used, and categorized. While several works presented in the exhibition continue the early modern practice of making drawings as finite expressions in their own right, innovators in the 1960s and 1970s also frequently employed drawing in ways not previously considered independent works of art: diagrams, instructions for fabrication, notes for site-specific installations, and markers of duration. The array of drawings on view in this exhibition represents not a stylistically coherent body of work but rather an intensive exploration into the material and conceptual conditions of art-making.

REPETITIVE AND SERIAL SYSTEMS

All the drawings in this section are linked by their use of repetition—of lines, gestures, marks,





ABOVE, FROM LEFT:
Sharon Louden, *Drawing for Agents*, 1996. Paint on Mylar, 11 x 17 in. (27.9 x 43.2 cm). © 2012 Sharon Louden. Photo by Ellen McDermott.

Christine Hiebert, *Untitled (t.02.3)*, 2002. Blue tape on paper, 13 7/8 x 16 3/4 in. (35.2 x 42.5 cm). © 2012 Christine Hiebert. Photo by Laura Mitchell.

Allyson Strafella, *factor*, 2007. Typed colons transferred from carbon paper onto paper, 13 5/8 x 10 5/8 in. (34.6 x 27 cm). © 2012 Allyson Strafella. Photo by Ellen McDermott.

Agnes Martin, *Wood I*, 1963. Watercolor and graphite on paper, 15 x 15 1/2 in. (38.1 x 39.4 cm). The Museum of Modern Art, New York. Fractional and promised gift of Sally and Wynn Kramarsky, 2004. © 2012 Estate of Agnes Martin / Artists Rights Society (ARS), New York. Photo by Thomas Griesel.

Keith Sonnier, *Early Rutgers Drawing*, 1966. Ink, graphite, and colored pencil on paper, 20 x 22 1/2 in. (50.8 x 57.2 cm). © 2012 Keith Sonnier / Artists Rights Society (ARS), New York. Photo by Ellen McDermott.

OVERLEAF:

TOP: Larry Poons, *Untitled*, c. 1964. Graphite on graph paper, 17 5/8 x 22 3/8 in. (44.8 x 56.8 cm). Art © Larry Poons / Licensed by VAGA, New York. Photo by Ellen McDermott.

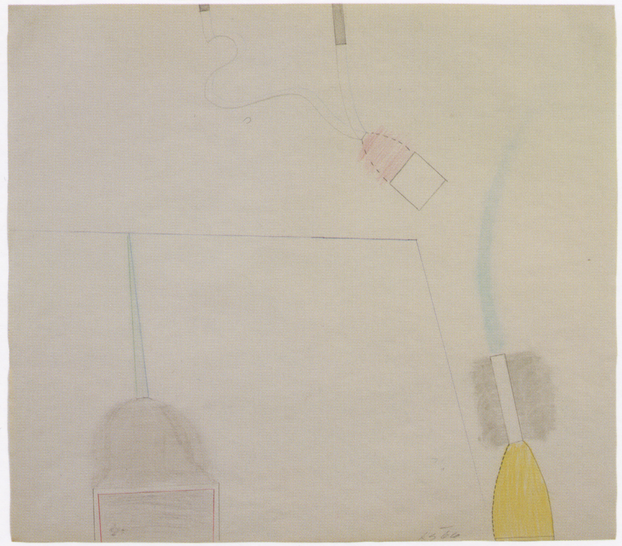
BOTTOM: Robert Smithson, *Bingham Copper Mining Pit—Utah Reclamation Project*, 1973. Wax pencil and tape on plastic overlay on photograph, 20 x 30 in. (50.8 x 76.2 cm). Art © Estate of Robert Smithson / Licensed by VAGA, New York. Photo by Ellen McDermott.

and symbols—and serial variations. The work of Agnes Martin and Robert Ryman sets the stage for concepts variously explored here. Both artists began their respective careers in the 1950s and embraced one of modernism's most persistent tropes, the grid. Within the readymade ordering and stability of the grid, individual experimentation can emerge, while seriality with its subtle varieties facilitates a type of perpetual investigation into form and material. Martin's intricate gridded line drawings are commonly interpreted in terms of a personal, transcendent vision infused by strong associations with nature or the organic world; Ryman's ongoing serial use of basic materials—white paint on a square surface—emphasizes the role that perception and context play in creating an aesthetic experience.

Other works on view expand these notions of repetition and seriality, often taking the form of simple generative systems in which artists establish specific parameters and arbitrary limits in advance of making and then follow them through fastidiously to arrive at a completed work. For some artists, such as Sol LeWitt and William Anastasi, working with a plan was one way of upending traditional compositional strategies and subjective decision-making. For a subsequent generation of artists, including N. Dash and Jill O'Bryan, both of whom produce highly individual catalogs of time, movement, and thought, the use of a priori systems and repetitive actions supports an intensive exploration of the physical and material aspects of artistic production.

PRESENTATION DRAWINGS AND PROPOSALS

The artworks in this section include working and presentation drawings related to paintings and sculptures, plans for site-specific installations, and projected ideas for earthworks. While comprising a variety of forms, from simple sketches and schematic views to descriptive diagrams with measurements and instructions, these diverse proposals underscore both the discursive character of drawing and its direct, material nature. The notes, drafts, renderings, and prescriptions on view here tease the boundaries between mediums and serve an exploratory function—as a means to think through a work in progress or, in some cases, an already completed work. From Larry Poons's meticulously gridded diagram for a geometric dot painting associated with 1960s Op art, to Robert Smithson's ambitious, ecologically conscious plan for a land reclamation project in Utah in the 1970s, to Sharon Loudon's subtle and fluid studies on Mylar for abstract sculptures in the 1990s—these works all draw attention to the powerful relation between concept and material presence, thought and execution.



FRONT:
Barry Le Va, *Wash*, 1968. Ink and pen on graph paper mounted on paper, 18 1/2 x 22 in. (47 x 55.9 cm). © 2012 Barry Le Va. Photo by Ellen McDermott.

Notations: Contemporary Drawing as Idea and Process is curated by Meredith Malone, associate curator. Special thanks for their ongoing support and collaboration are extended to Sally and Wynn Kramarsky, who generously lent the artworks for the exhibition, and to Rachel Nackman, curator of the Kramarsky Collection, who shared her enthusiasm for this project and her knowledge of the collection.

PARTICIPATING ARTISTS

William Anastasi
Carl Andre
Frank Badur
Jennifer Bartlett
Mel Bochner
John Cage
Janet Cohen
N. Dash
Nicole Phungrasamee Fein
Dan Flavin
Teo González
Robert Grosvenor
Eva Hesse
Christine Hiebert
Kristin Holder
Nancy Holt
Jasper Johns
Donald Judd
Ellsworth Kelly
Barry Le Va
Sol LeWitt
Sharon Louden
Agnes Martin
Robert Morris
Bruce Nauman
Martin Noël
Jill O'Bryan
Larry Poons
Erwin Redl
Winston Roeth
Robert Ryman
Fred Sandback
Karen Schiff
Richard Serra
Robert Smithson
Keith Sonnier
Allyson Strafella
Hadi Tabatabai
Mark Williams