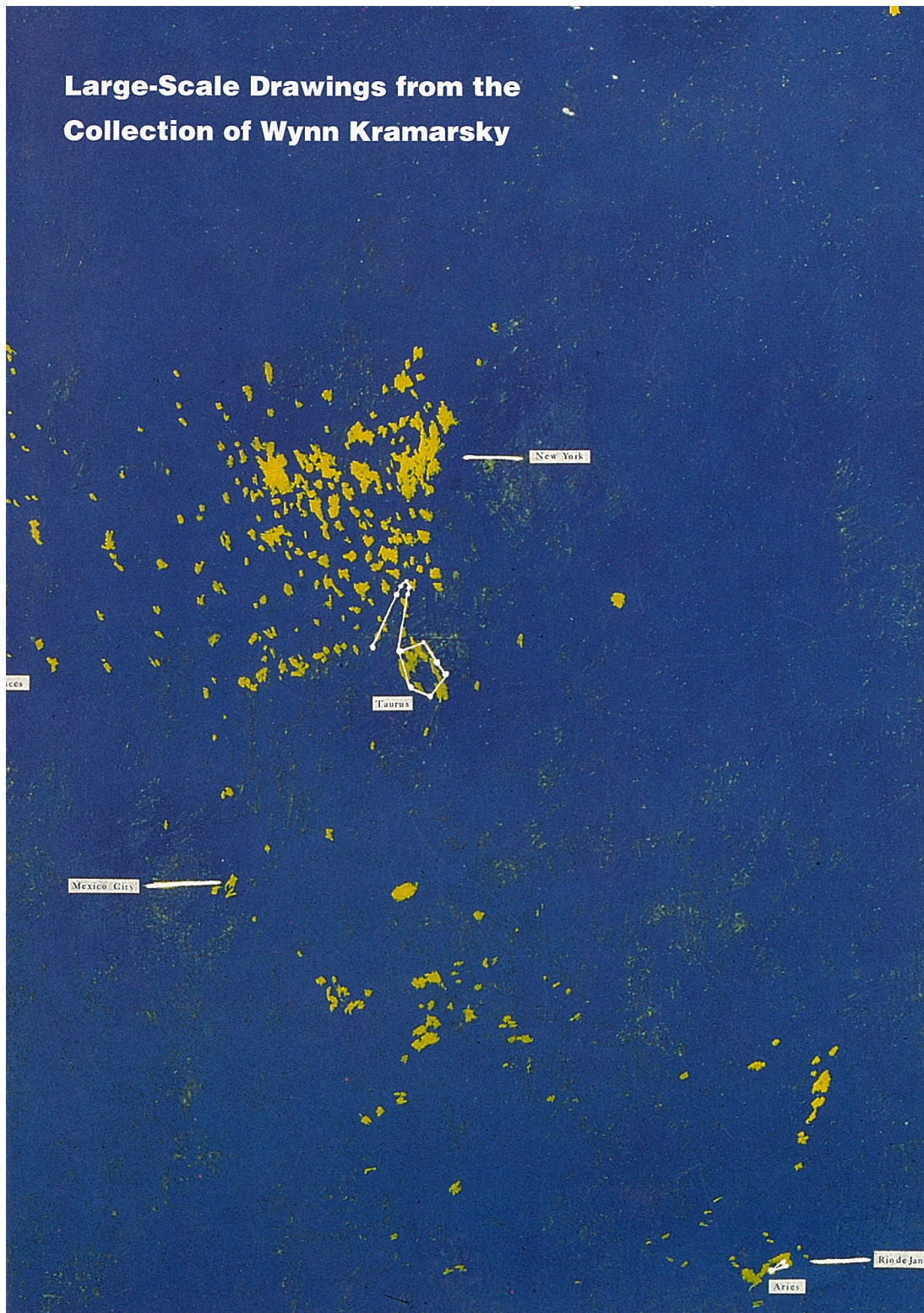


Large-Scale Drawings from the Collection of Wynn Kramarsky



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January 18 – May 24, 1998

Alice Aycock
Cristos Gianakos
Nancy Haynes
Christine Hiebert
Jene Highstein
Sol LeWitt
David Rabinowitch
Mark Sheinkman
Sara Sosnowy
Joan Waltemath

It is rare in the complex and changing world of contemporary art that one person can have an impact on an entire field. The genre of works on paper has been fortunate in finding such an individual, Wynn Kramarsky, who responds with intelligence and passion, and perhaps more importantly, support for artists working in a media that traditionally has been considered secondary in the hierarchy of art.

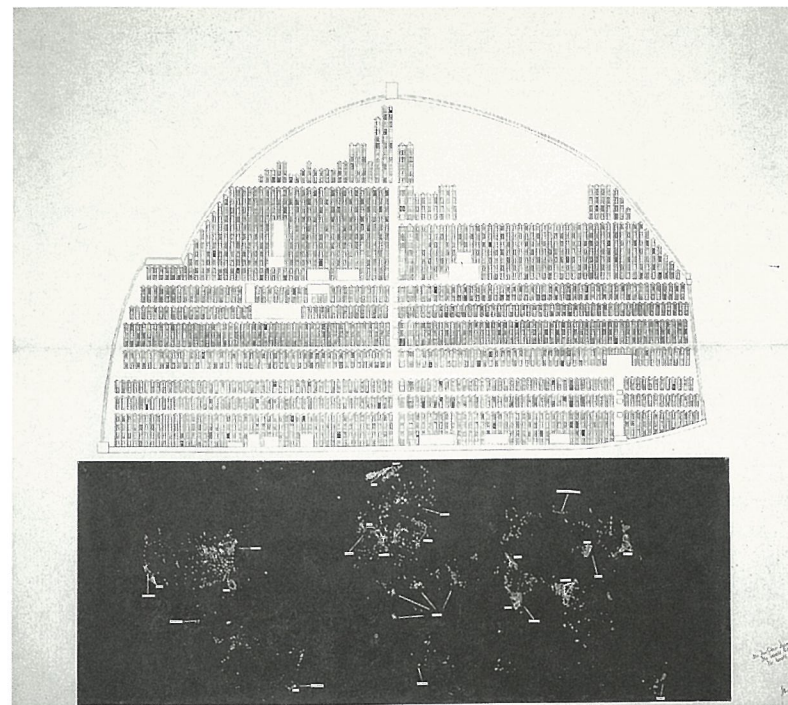
Following a career that has taken him through the Navy, Wall Street, and New York politics, he has emerged in the last decade as the major advocate for contemporary drawing, amassing a collection of over 2500 works. His concern with both starting and maintaining the careers of artists whose work he responds to, as much as building his collection, has given his efforts a philanthropic character which is unusual and progressive. It is appropriate that The Aldrich Museum, whose mission is fostering new art, is presenting this selection from the Kramarsky Collection. Our approach of exhibiting the emerging with the established finds a remarkable parallel in Kramarsky's collecting philosophy.

Drawing, perhaps the most basic and instinctual of media, has prospered in recent years. It is interesting that despite the frequent cry of "Painting is Dead!", not even a whisper has been raised concerning the health of drawing. This is a testament to the fundamental importance of mark-making, an importance that has led to its embrace by virtually every new movement, from conceptualism to recent body and gender-oriented work. The works in this exhibition make a case for the relevance and growing autonomy of works on paper. What unifies these drawings, other than their scale, is their sense of presence—a presence in not only form and space, but of each artist's eloquent touch. I am grateful to Wynn for both his contagious enthusiasm and support of this project and his creative input at every step. Special thanks also go to Peter Muscato for his knowledge of the collection and his organizational help.

—Richard Klein

Detail on cover: Alice Aycock *The New China Drawing: The World Above, The World Below*, 1984. Colored pencils on mylar, 95 3/8 × 105 in.

Alice Aycock



The New China Drawing: The World Above, The World Below, 1984.
Colored pencils on mylar, 95 3/8 × 105 in.

Alice Aycock was born in Harrisburg, Pennsylvania, in 1946. After graduating in 1968 from Douglas College, she completed her M.A. at Hunter College in 1971. Aycock's work, which includes sculpture, installation, and drawing, has been exhibited extensively in national and international museums, including The Museum of Modern Art, New York; The Walker Art Center, Minneapolis; the Hirshhorn Museum and Sculpture Garden, Washington, DC; the Stedelijk Museum, Amsterdam; the Tel Aviv Museum; and the Serpentine Gallery, London. Her work was included in two Whitney Biennials (1979 and 1981); the Venice Biennale (1982); and Documenta 6, in Kassel,

Germany (1977). In 1983 she was the subject of a major retrospective at the Württembergischer Kunstverein, Stuttgart, which traveled throughout Europe to such venues as the Kunstmuseum Luzern, Switzerland, and the Hague Municipal Museum, Holland. In 1990 the Storm King Art Center in Mountainville, New York, presented a twenty-year overview of Aycock's work, including major outdoor installation. She lives and works in New York City.

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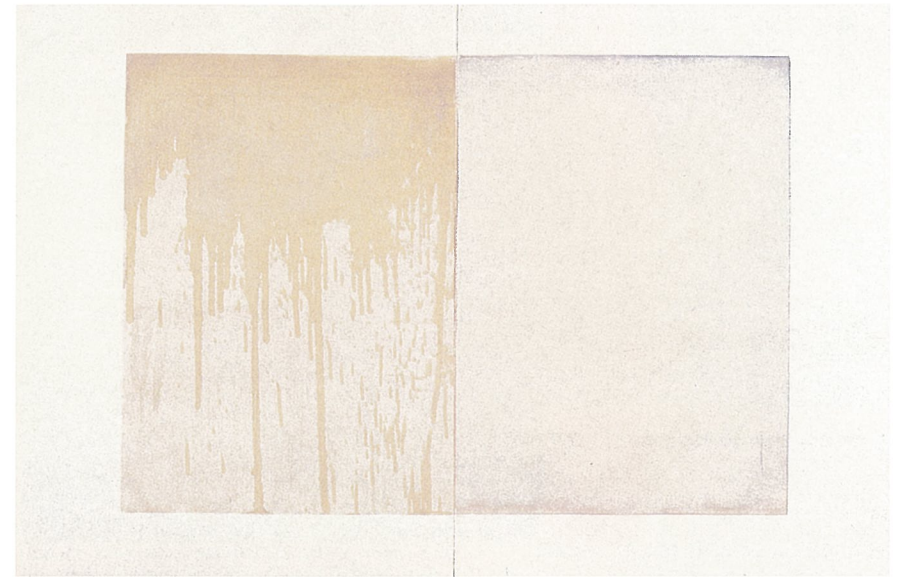
Cristos Gianakos

Born in 1934 in New York City, Cristos Gianakos studied at the School of Visual Arts. His work, including sculpture, drawing and prints, has been exhibited widely in both the United States and Europe. Recent one-person exhibitions include Stux Gallery, New York; Thessaloniki Design Museum, Greece; and Stark Gallery, New York. Recent installations of his sculpture include Max Bill George Vantongerloo Stiftung, Zurich; *Umedalen Sculpture 96*, Umea, Sweden; French Woods Festival, Hancock, New York; Emfietzoglou Art Center, Athens, Greece; and 55 Ferris Street, Brooklyn, New York. Gianakos's work is included in numerous public and private collections, including The Museum of Modern Art, New York; Brooklyn Museum of Art; IBM; Smithsonian Institute, Washington, DC; the Milwaukee Art Center; Moderna Museet, Stockholm; and the Johnson Museum of Art at Cornell University. Gianakos has been the recipient of a CAPS Grant in Sculpture, a National Endowment for the Arts Grant in Sculpture, an Adolph and Esther Gottlieb Foundation Individual Grant, and a Pollack-Krasner Foundation Grant. He lives and works in New York City.



Rectangle V, 1991. Acrylic, ink, and graphite on mylar, 96 × 54 in.

Nancy Haynes



Untitled, 1990. Monotype on two sheets of paper, 52½ × 79 in. (overall)

Nancy Haynes was born in 1947 in Connecticut. Haynes's work—drawings, paintings, and prints—has been exhibited in numerous galleries and museums nationally and internationally, including recent one-person exhibitions at the Galerie Hubert Winter, Vienna; Galerie von Bartha, Basel, Switzerland; John Good Gallery, New York; Pamela Auchincloss Gallery, New York; The Chrysler Museum of Art, Norfolk, Virginia; and The Long Beach Museum of Art, California. Additionally, her work has recently been included in exhibitions at the Wadsworth Atheneum, Hartford; the Fogg Art Museum, Harvard University; the National Museum of American Art, Washington, DC; and the Contemporary Art Museum, Houston. Haynes received individual artist grants from the National Endowment of the Arts in both 1987 and 1990, and a New York

Foundation for the Arts Grant in 1987. She has been a visiting artist at Brandeis University, Hunter College, The Carpenter Center for the Visual Arts at Harvard University, and Ringling School of Art and Design. She lives and works in Brooklyn, New York.

Christine Hiebert



L.3, 1995. Charcoal on prepared paper, 47¼ × 106 in.

Christine Hiebert was born in 1960 in Basel, Switzerland. Hiebert studied at Swarthmore College, Philadelphia College of Art and Tyler School of Art, and received a M.F.A. in 1988 from Brooklyn College. She has had recent solo exhibitions of her works on paper at Denise Bibro Gallery, New York; Meat Market Gallery, Lake Huntingdon, New York; and the Creative Artists Network Gallery in Philadelphia. Hiebert's drawings have recently been included in exhibitions at the Parrish Art Museum, The Goethe House of New York, Art Initiatives, New York, and the Jersey City Museum. Among Hiebert's awards are residencies at the Dorland Mountain Arts Colony, Temecula, California, and the Ragdale Foundation, Lake Forest, Illinois, and fellowships at the MacDowell Colony, Peterborough, New Hampshire, and the Millay Colony, Austerlitz, New York. In 1987 Hiebert participated in the exchange artist program in Cologne, Germany, through the Cologne Cultural Center and Creative Artists Network. Her work

is in many public and private collections, including the Federal Reserve Bank of Philadelphia, Core States Financial, and Dechert, Price & Rhoads, Philadelphia. Hiebert lives and works in Brooklyn, New York.

Jene Highstein

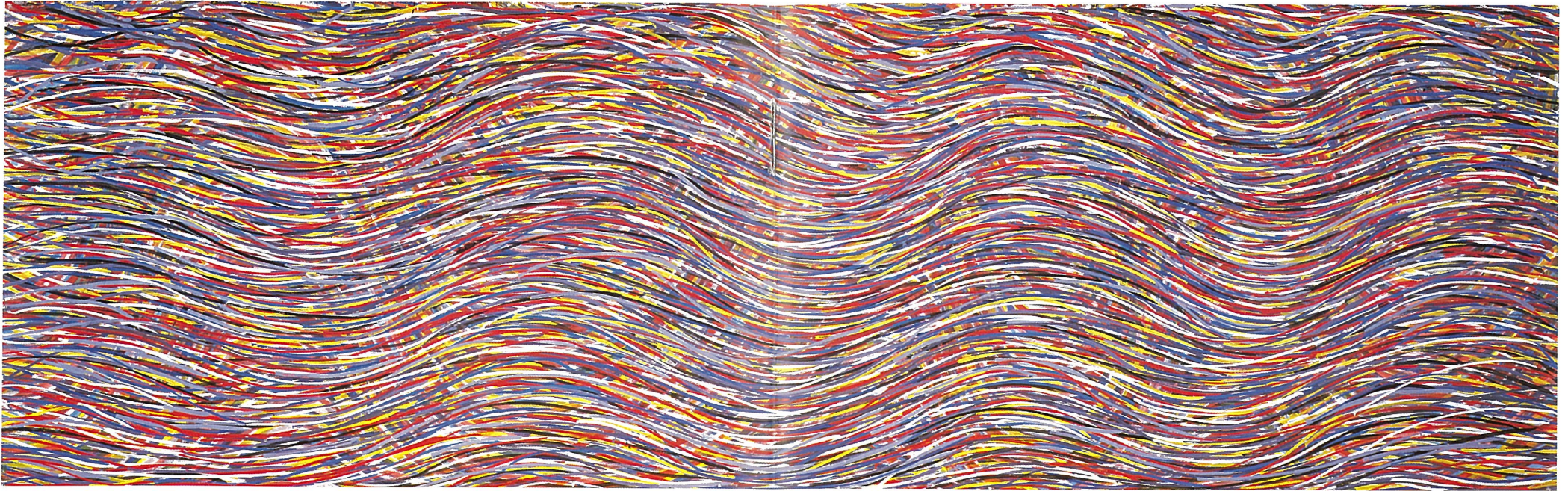


Atmospheric Drawing for Grand Central Terminal, 1995.
Graphite and bone black pigment on rag paper, 60 × 56½ in.

Jene Highstein was born in 1942, in Baltimore, Maryland. He received a B.A. from the University of Maryland in 1963 and continued his education at University of Chicago, New York Studio School, and Royal Academy Schools, London. Highstein's extensive and prolific career includes sculpture and drawing exhibited at such national and international galleries and museums as Lisson Gallery, London; Ace Gallery, New York; The Renaissance Society, University of Chicago; Whitney Museum of American Art at Phillip Morris; La Jolla Museum of Contemporary Art; and Art Space Seoul, Korea. His work is in the collections of The Solomon R. Guggenheim Museum, The Metropolitan Museum of Art, and The Museum of Modern Art, all in New York; The Museum of Contemporary Art, Chicago; The Victoria and Albert Museum, London; and The

Walker Art Center, Minneapolis. Highstein has recently been a visiting artist at Brandeis University, Rhode Island School of Design, University of Illinois, Boston Museum School, and UCLA, and a visiting lecturer at Harvard University. Major public commissions include General Mills Corporation, Minneapolis; The Walker Art Center, Minneapolis; Mobil Oil Corporation, Richmond, Virginia; and Laumeier Sculpture Park, St. Louis, Missouri. Highstein has received numerous grants and awards, including the National Endowment for the Arts (1976, 1977, 1978, 1984, 1994) and a John Simon Guggenheim Award in 1980. He lives and works in New York City and Salem, New York.

Sol LeWitt

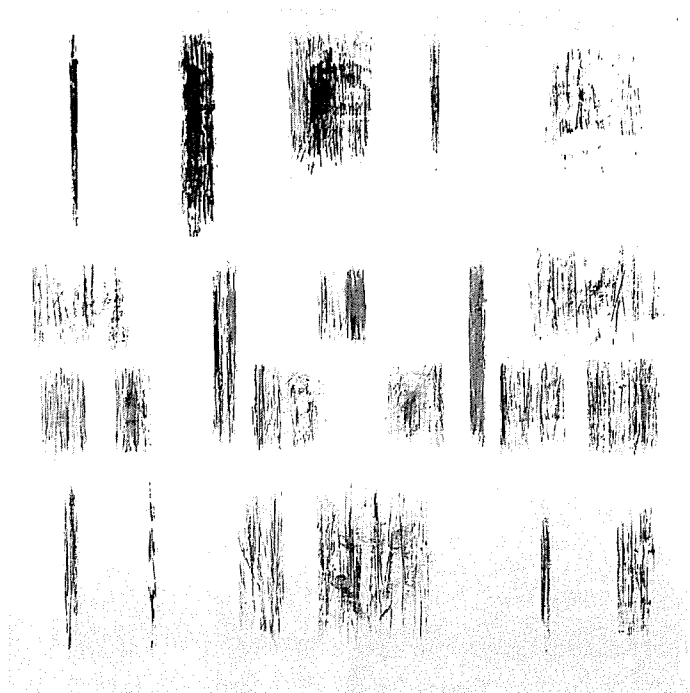


Wavy Brushstrokes, 1995. Gouache on paper, 60½ × 174 in.

Sol LeWitt was born in Hartford, Connecticut, in 1928 and received a B.F.A. from Syracuse University in 1949. Considered a central figure in the development of conceptual and minimal art, he has expanded his formal vocabulary to include sculpture, photography, books, prints, drawings, and wall drawings. LeWitt has exhibited extensively nationally and internationally, and has been the subject of several major retrospectives, including The Museum of Modern Art, New York (1978 and 1996), The New Britain Museum of American Art (1989), the Musée National d'Art Moderne Centre Georges Pompidou, Paris (1994), and the Haags Gemeentemuseum (1995). He has executed over one hundred wall drawings in the United States, France, Italy, Canada,

Sweden, Japan, Germany, Austria, and Spain. His writings and book projects have been published widely, and he has completed many public commissions in places such as New York, Chicago, England, and Belgium. LeWitt is a significant collector of contemporary art, with portions of his collections having been exhibited at the Wadsworth Atheneum, Hartford; Williams College Museum of Art, Massachusetts; and the Neuberger Museum, Purchase, New York. He lives and works in Chester, Connecticut, and Spoleto, Italy.

David Rabinowitch



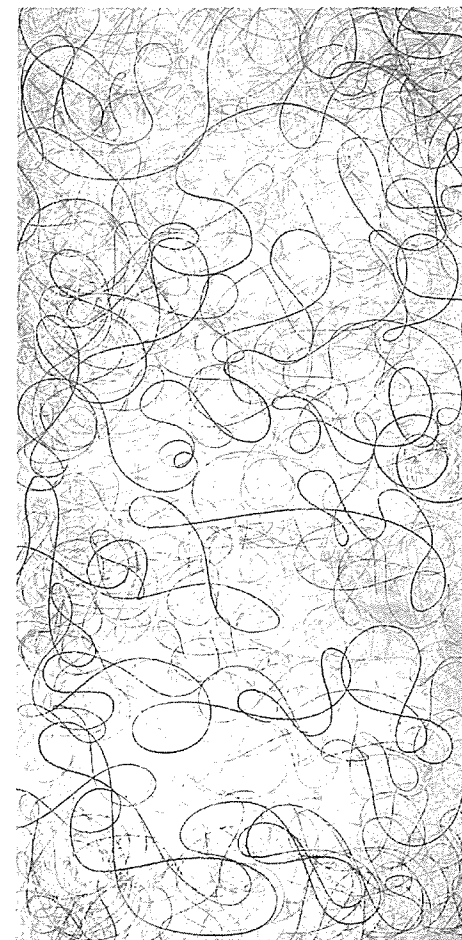
Helleboros, 1990. Pencil on paper, 80 × 90 in.

David Rabinowitch was born in Toronto in 1943. He received a B.A. degree in English Literature from the University of Western Ontario in 1966. Rabinowitch has exhibited his sculpture, drawings, and prints both nationally and internationally, with recent exhibitions at the Galerie Nationale du Jeu de Paume, Paris; the Sprengel Museum, Hannover, Germany; Oil and Steel Gallery, New York; Galerie Verna, Zurich; the Fogg Art Museum at Harvard University; and Akira Ikeda Gallery, in both New York and Tokyo. His work has been included in Documenta 6 (1977) and 7 (1982) in Kassel, Germany. Pursuing his interest in Romanesque architecture, he has completed a series of projects in European cathedrals, includ-

ing Speyer, Germany, and Notre Dame de Bourg, Digne, France. From 1974–75 Rabinowitch taught at Yale University, and in 1975 was appointed Guggenheim fellow. He received a National Endowment for the Arts Fellowship in 1986 and was recently a sculptor in residence at Atelier Calder, Saché, France. His work is represented in many national and international public collections, including Bibliothèque Nationale, Paris; Musée National d'Art Moderne Centre Georges Pompidou, Paris; Museum Ludwig, Cologne; Museum of Contemporary Art, Los Angeles; and The Museum of Modern Art, New York. Rabinowitch lives and works in New York City.

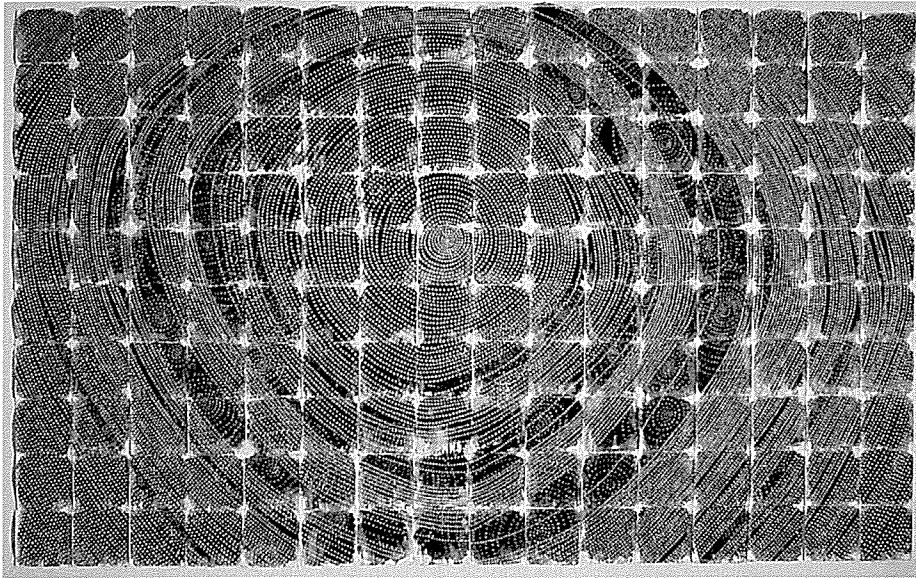
Mark Sheinkman

Mark Sheinkman, born in 1963 in New York City, received a B.A. from Princeton University in 1985. Sheinkman has recently had solo exhibitions in both the United States and Europe, including Morris-Healy Gallery, New York; Thomas von Lintel Gallery, Munich; Berggruen and Zevi Gallery, London; Studio Trisorio, Naples; and Lawing Gallery, Houston. His work has also been exhibited at the Fogg Art Museum, Harvard University; The Berkshire Museum, Pittsfield, Massachusetts; and The Albright-Knox Art Gallery, Buffalo, New York; and is included in the public collections of the Museum of Fine Arts, Houston; the Fogg Art Museum, Harvard University; and Ackland Art Museum, Chapel Hill, North Carolina. Sheinkman lives and works in New York City.



Untitled, 1996. Graphite on paper, 120 × 60 in.

Sara Sosnowy

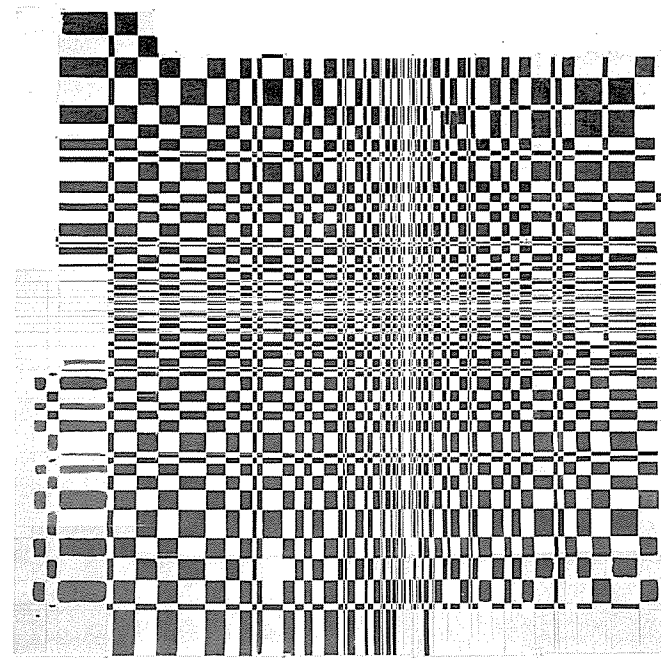


Ascent, 1992. Charcoal and acrylic on paper, 160 pieces, 80 × 129 in. (overall)

Born in Texas City, Texas, in 1957, Sara Sosnowy attended Stephen F. Austin State University where she received a B.F.A. in 1981. She continued her education at Pratt Institute, where she completed her M.F.A. in 1989. Sosnowy's drawings and paintings have been exhibited widely, including the John Weber Gallery, New York; Zolla/Lieberman Gallery, Chicago; The Drawing Center, New York; Marymount Manhattan College, Tarrytown, New York; the Weatherspoon Art Gallery, Greensboro, North Carolina; Annina Nosei Gallery, New York; and TZ Art & Co., New York. Her work is in numerous public and corporate collections such as The Museum of Modern Art, New York; the Arkansas Art Center, Little Rock; the Fogg Art Museum, Harvard University; the Hood Museum at Dartmouth College, New Hampshire; and the Brooklyn Union

Gas Company. Sosnowy was the recipient of an artist's fellowship from the Mid-Atlantic Arts Foundation in 1996. She lives and works in New York City.

Joan Waltemath



1, 3, 4, 7..., 1992–93. Ink, gouache, and colored pencil on graph paper, 112 × 109 in.

Born in 1953 in Nebraska, Joan Waltemath attended the University of Nebraska from 1971 to 1973, and completed her B.F.A. at the Rhode Island School of Design in 1976, followed by her M.F.A. at Hunter College in 1993. Her painting and drawing has been the subject of recent solo exhibitions at Stark Gallery and Petra Bungert Gallery, both New York, and the New Gallery, Houston. She has also participated in exhibitions at the Arthur M. Sackler Gallery, Harvard University; Beth Urdang Gallery, Boston; Andrea Rosen Gallery, New York; and Veija Museum, Denmark. She has taught at Parsons School of Design and Hunter College, as well as lecturing

at The New York Kunsthalle, the Akademie der Bildenden Kunst in Nuremberg, Germany, Cooper Union, and Bard College. Her work is in numerous public and private collections, including Harvard University, Chase Manhattan Bank, and the Progressive Corporation. She has received the Graf Travel Award (1991) and the H. R. Eagleton Scholarship Award (1990) from Hunter College; material grants from Artist's Space in New York; the Marshall Woods Lecture Fund Grant from Brown University; and a special projects grant from the Rhode Island State Council for the Arts. She lives and works in New York City.

The following is a discussion between Wynn Kramarsky and Richard Klein conducted in New York in October of 1997.

RK I know you are asked this question endlessly: Why drawing? You've spoken of the intimacy and directness of the drawing process, but I suspect there's something more complicated.

WK Well, yes, there are those two things, but there is also the fact that it is probably the closest to an artist's intention. The relationship with work on paper is a more direct one, even when someone like Brice Marden uses a very long stick holding his brush or pen when he is working on paper—that is still more direct than his work on canvas. It's also, I think, in most cases, closer to the artist's thinking. There is a stop mechanism in the psychology of making art, it occurs when you mount the canvas and you mix the paint and all that, I think that interrupts the process, the direct process between the artist and the medium.

RK How would you characterize your aesthetic?

WK I'd say that it is post-minimalist. Note, there are no minimalist artists, because in the group of minimalists—none admits to being a minimalist. There is, however, an aesthetic which is reductive, often geometric, that is very attractive to me.

RK You seem to respond to process, work that is based on how something is done. What is it that interests you about process as opposed to pictorial representation?

WK I think it is, again, it is an idea of what the intellectual relationship of the artist and the medium is. I don't need and don't want from an artist a story, I don't want to be told that here is this hill and there are Jack and Jill and they're going up or down or whatever you prefer. I am much more interested in seeing how did the artist make this and then begin to figure out why did the artist make this and why did it turn out the way it is.

RK I'm aware of your love and interest in music. The work you're attracted to has an abstract component somewhat analogous to the structure of music in many cases. Is there a connection between your musical appreciation and the drawings you collect?

WK Yes, although I wouldn't want to make it too tight. But I am interested mostly in chamber music, which is less dramatic than let's say, operatic music, and most of the work that I collect is less dramatic than abstract expressionism, for example. So there are those things. There are also some structural things relating to the geometry of music—that gets very complicated. I am a great fan of some of John Cage's music, as I am a great, great fan of John Cage's art. I think of all the artists I've watched over these years Cage had the singular ability to make everything he touched immediately becomes beautiful.

RK That's interesting—Cage's music is so much about careful listening, and the work that you collect is so much about serious looking. What is your opinion of the virtues of slowing down and looking, I mean really looking at a work of art?

WK Well, I don't think that you can have any appreciation unless you really look, and the glance gives you a very superficial impression of what may be there. It may even give you a totally wrong impression of what is there. You certainly can't appreciate the process without very carefully looking, particularly with monumental drawings. The temptation to take it all in at a glance is probably very great, but the scale fills one's visual field.

RK This exhibit has the work of ten artists, one large drawing by each. All the pieces in the show are finished works, not preparatory for anything else. If one could characterize the changing nature of works on paper in the last thirty years, it would seem that one of the major developments of drawing is its growing autonomy. Why have artists turned to drawing as a primary medium in your opinion?

WK I'm not sure it's altogether true. The late nineteenth century certainly had lots of autonomous drawings—Cézanne made lots and lots of drawings

which were neither preparatory nor were they related to other works. Van Gogh made drawings after he made paintings of the same site—there's lots of that, but I think that there is a sense today that work in different media supports different interests. I have seen a number of artists who go from making paintings to making prints, from which they get a new inspiration, which then results in other works.

RK For instance, Bruce Nauman.

WK Yes, and Nancy Haynes who's represented in this show. They get a different take on what they're doing, a different experience, and the experience feeds what they're doing. An other example would be Mark Sheinkman, whose recently begun to paint.

RK The scale of the works of this exhibition sets them apart. Traditionally one doesn't think of drawings existing on this scale. What about the scale issue, what has attracted you to large scale works?

WK It's essentially the same thing that attracts me to usual scale. I'm interested in an artwork not because of how large or how small it is, but because of what is there. Some of these artists, such as Jene Highstein and Chris Gianakos, make sculpture, and sometimes looking at their three-dimensional work makes me think about their drawings. I have seen many very much younger artists, artists who are even younger than this group, who start by making a lot of drawings because that is all they can afford. And they make some large drawings, and that, surprisingly, leads into sculpture because now they've had the experience of mass.

RK Are there practical considerations for works on paper this large, such as conservation issues?

WK There are space issues! There are a couple of museums that are very fortunate because they acquired work that I couldn't actually get into my space. Yes, there are serious conservation issues, because framing works like these becomes complicated, more complicated, particularly if they are dark colored and you have the problem of reflection and there is non-reflecting material that doesn't come in large sizes. There are a number of conservation issues, quite aside from the fact that very often artists who are making large works are not

working on very good paper, at which point you have to deal with the issue of how long is this going to last.

RK How do you feel about detailed interpretation of individual works of art? Do you think that interpretation serves the viewer? What sort of information is beneficial to interpretation? What sort of information gets between the viewer and the work?

WK I think I could write a text on that!

RK Well, it's a very complicated question, and museums struggle with this issue on a daily basis.

WK I think it depends a great deal on the drawing. There are drawings when you really want to know a great deal about what the artist has made that relates to this drawing, because it gives you more information. And there are drawings about which that is totally unnecessary. It is interesting to look at a Jasper Johns work, for example—the more you know about what he did before and what he has done after the more you can enjoy it because you can place it in a short, but nevertheless historical context. But if you look at a Sol LeWitt drawing—such as the drawing in this exhibition—it gives a wonderful insight into color, into rhythm, into space, into all kinds of things without knowing very much. If you know more, there is more to enjoy, but I don't think it's absolutely necessary.

RK That being said, what would you like to say to people looking at the works in this exhibition?

WK Well, I hope that they will enjoy the drawings as such. But I want to encourage them to look at drawings generally, and to look at drawings by younger artists with interest and, if possible, support.

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